

Annette Rosenzine
2726 Dwight Way
Berkeley, California

March 30, 1952

Dear Mrs. Halpert:

After all these years I hope you still remember me and my sculpture.

I shall be seventy-two years old in April, and I feel it is about time to put my house in order. Over the past years I have done little work, as I injured a finger on my right hand which was, unfortunately, badly operated upon, and upset the balance of my hand. My last exhibition, a retrospective one in July, 1944, at the San Francisco Museum, was well received by both the critics and the public.

I have had no dealer out here, so few things have been sold. I have had the notion that my work has more significance, both aesthetically and psychologically as a group than as single pieces. Most of the pieces are first casts and there are no duplicates.

As my family consists of a brother in Lima, Peru, and a sister in San Francisco, at my death (I am still quite alive) neither would be competent nor have any notion what to do with them. I do not feel I would like my work to be lost. It is practically my emotional autobiography in bronze. I have great regard for your judgment, as well as faith in your wide experience, so I wonder if you would be good enough to give me some suggestion or advice as to what to do. (I am sending under separate cover some photographs

Mr. Harvard Arnason

method in amortizing the cost of his collection.

For an individual who is not in business and who does not want to make the outright gift immediately, there is another idea which has been followed. He purchases a work of art and lives with it for a year or two during which period the value of this work of art is enhanced. This is true with practically every American artist of any reputation as the prices are gradually raised by the dealers on a six months or annual basis. Thus, when the purchaser wants to make a gift, say within two years, his allowance is greater than the purchase price. Two dealers have to send in the appraisal and without exception the dealers of reputable artists can honestly give the fair appraisal. The result of this type of transaction is that living with a picture for two years cost the owner absolutely nothing, unless he is a very low income tax bracket.

And so, a corporation or an individual can eat an oil, aquamaria, brooks, stone or plaster cake and have it too.

If there is any further high finance information you desire, please let me know.

It was swell seeing you. I always enjoy your visits very much.

Sincerely yours,
Arthur H. Arnason
The Arnason Foundation
100 North Dearborn Street
Chicago, Illinois

EXH1a

A business may also buy a painting to be used for Christmas card reproduction. This is a complete deduction, as according to law the picture is used for this purpose. The owner can of course take the painting home if he desires, since it has no further value.

If a business purchases pictures just for decoration, it can write off the cost over a period of ten years, and Earl Ludwig of Chicago has followed the latter

not to publishing information regarding sales transactions. searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 22, 1952

Mr. Jerry Bywaters, Director
Dallas Museum of Fine Arts
Dallas, Texas

Dear Jerry:

It was awfully nice of you to send me the telegram and I appreciate your thoughtfulness, and the lovely sentiments.

Betty McLean purchased several examples from us and you will have an opportunity of seeing original hand painted pictures by these artists right in your own home town. Also, both Stanley and Eddie Marcus have pictures by these young geniuses. Maybe some time we can arrange a large exhibition of the entire group.

How are you coming along with the Masterpiece exhibition? Have you received all the photographs and necessary data, and is there anything we can do?

My best regards.

Sincerely yours

BMH:la

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Robert is having another show at the Gou Gallery, New York City, April first. As you are so deeply interested in the work of young artists I do hope that you will see his paintings and it is my belief (based on reports of art critics) that you will be pleased and thrilled by his work.

I have written this letter without Robert's knowledge. I read your article at a friend's home and I just sat down and wrote to you.

Robert's address is 540 West Broadway, New York City. As he has no phone and is out a great part of the time, he can be reached best by mail.

Thank you very much for any interest you may show in his work.
Sincerely yours, (Mrs) Helen M. Miller

15 February 1952

Miss Dorothy Kohl, Executive Director
The Philadelphia Art Alliance
251 South Eighteenth Street
Philadelphia 5, Pennsylvania

Dear Miss Kohl:

The Fredenthal paintings were returned in good condition.

We - and Mr. Fredenthal - were exceedingly disappointed in the handling of the exhibition. Even after much correspondence with your press agent, there was no publicity to speak of. There was no formal opening. We never even received a catalogue of the exhibition. And, of course, there were no sales made.

In the past we have been quite cooperative with you, giving you exhibitions whenever you requested. We are resigned to the fact that you have never sold a painting by one of our artists. When artists' paintings are taken out of circulation for more than month, it does seem that, if the compensation is not in the form of sales, it should be promotional in the form of publicity, the opportunity to meet potential collectors in another city, and a catalogue for the record.

Sincerely yours,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information pertains to a deceased person.

Prior to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

19 March 1932

Mrs. Sheldon Keck
87 State Street
Brooklyn 2
New York

Dear Mrs. Keck:

I have been authorized to authorize you to proceed with the restoration of BROOKLYN BRIDGE by Georgia O'Keeffe. Would you send the bill to us, please?

You might as well keep the POPPIES until the BROOKLYN BRIDGE is ready and we will send for both at once.

Sincerely yours,

COLUMBIA MUSEUM OF ART

CORNER SENATE AND BULL STREETS

Columbia, South Carolina

JOHN RICHARD CRAFT
DIRECTOR

February 11th, 1952

Mrs. Edith G. Halpert
The Downtown Gallery
32, East 51st Street
New York-22, N. Y.

Dear Mrs. Halpert:

I am very sorry about the Clearwater failure to reply; and only two days ago did I hear of the upset situation which confronts them at that Art Center now. It is most regretable-- also somewhat understandable.

As a matter of fact, the "Contemporary American Painting" exhibit to which your Gallery contributed so handsomely, should now be in the process of unpacking at Clearwater, according to the schedule of the catalogue which I printed here and which I am enclosing. It is hard to understand that you received none of these. I, however, was merely a juryman and cooperating participant. Business details were to be handled by the Florida Gulf Coast Art Center, it was stressed.

From the schedule, though, it would appear that the arrangements for both the Jack Levine and the Ben Shahn can be made with whatever powers are running Clearwater now. Incidentally, it probably will not be McConnell either. I heard that he could take it no longer, too.

Please let me know if there is anything further I can do to assist you in this matter. After your very hospitable reception of us at the Downtown Gallery, I assure you that it is the least I can offer.

Looking forward to seeing you on my next journey Northward when the grip of my work here relaxes and your Winter weather calms a bit.

Cordially yours,



John Richard Craft

jrc/

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February 23, 1962

Mr. Andrew C. Ritchie, Director
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

Dear Andrew:

Thank you for your very nice letter regarding the Sao Paulo show. We are glad that American art is finally being recognized outside of this country. This will unquestionably help greater recognition of American art in this country.

All the paintings have reached us, but one of the group was somewhat damaged. I believe Charles Alan communicated with Dorothy Dudley about it. Thus the receipt which I am returning to you has a notation to that effect.

When any of the catalogues are received from Sao Paulo I should very much like to see a copy, and if it is at all possible, additional copies should be sent to the artists who were represented as they are very eager to see the list as a whole.

And, if any of the reviews have been translated we should be very glad to pay for photostats of these for our records.

Sincerely yours

EGHla

March 8, 1962

Mrs. J. Watson Webb
740 Park Avenue
New York, N. Y.

Dear Mrs. Webb:

I finally had to send down to the magazine in order to obtain a copy of Interior Designs since it is not sold on the news stands.

It occurred to me that the only section that would be of interest to you was the one I am enclosing and therefore I removed it from the magazine.

Frankly I think you could do better with illustrations from your collection, but the article is interesting and it is wonderful that research in the folk art field is continuing in all parts of the country.

Sincerely yours

EOHla

the miller company - meriden - connecticut

illuminating division

fluorescent, incandescent
mercury lighting equipment

miller
SINCE 1844

March 24, 1952

Miss Blith Halpert
Down Town Gallery
East 51st Street
New York 22 - N.Y.

Dear Miss Blith:

After reading the nice article in the magazine about you and the boys, we weren't at all surprised to find you on the front page of the local newspaper. I am enclosing the article - thought perhaps you might like it.

Kindest regards -

Low my hite

S.R.Naysmith/mfc

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C.P.

March 12, 1952

Dear Edith ! We had such a
good timee Monday night
and if it isn't a deep Oriental
secret, but an Odessa special
I would love to know how
to cook the chicken.

Don't forget you have an
open invitation to see Tommy
and the latest model of
your washing machine —
both at full speed — any
Sunday you choose

Cipe

PRESERVATION OF PAINTINGS
MAIN 4-2539

SHELDON KECK
CAROLINE K. KECK

87 STATE STREET, BROOKLYN 2
NEW YORK

March 10th, 1952

Mr. Charles Alan
The Downtown Gallery
92 East 51st Street
New York, New York

Dear Mr. Alan:

We have examined the damaged painting entitled POPPIES by Miss O'Keeffe and have to report as follows:

The painting is an oil on canvas, 36" x 30", in excellent condition. The damage consists of dirty finger marks occurring in two places on the bottom edge of the painting. A detailed photograph of one of these dirtied sections is herewith enclosed, the other is smaller in dimension but exactly the same in nature. These marks are soluble in water and remove completely. After they have been removed we will spray the surface with a light surface of butyl methacrylate polymer, which we use on all of Miss O'Keeffe's paintings. The charge for this treatment will be \$20.

Very truly yours,

Caroline Keck
Mrs. Sheldon Keck

Enclosure: Photograph

Copy to Mr. Kingman Putnam

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FLORIDA GULF COAST ART CENTER

CLEARWATER, FLORIDA

HANS VAN WEEREN-GRIEK
DIRECTOR

FRANK MCCONNELL
ASSISTANT DIRECTOR

CLEARWATER ART MUSEUM CLEARWATER
GULF COAST ART SCHOOL BELLEAIR
GEORGINE SHILLARD GALLERY BELLEAIR

FEBRUARY 8, 1952

MISS EDITH GREGOR HALPERT
DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51ST STREET
NEW YORK 22, N. Y.

DEAR MISS HALPERT:

AT THE REQUEST OF MRS. C. SHILLARD SMITH I AM SENDING
A REPLY TO YOUR LETTER OF JANUARY 26TH, AS OUR ORGANI-
ZATION IS AT PRESENT UNDERGOING A CHANGE OF OPERATION
AND WE HAVE NO DIRECTOR IN CHARGE, MAY WE APOLOGIZE FOR
THE DELAY IN ANSWERING YOUR LETTER.


TODAY MRS. SMITH TALKED TO MR. HUGH MCKEAN, DIRECTOR
OF THE MORSE GALLERY OF ART WHERE THE CONTEMPORARY IS
NOW ON EXHIBIT, AND INSTRUCTED HIM TO MARK THE PAINT-
ING, "ACT OF LEGISLATURE", ACCORDINGLY.

AS THE NEXT PLACE SCHEDULED FOR THE SHOW WILL BE OUR
ART CENTER WE SHALL COMPLY WITH YOUR WISHES OF SENDING
THE PAINTING TO YOU, ALSO, WE SHALL BE GLAD TO TAKE
CARE OF SENDING THE PAINTING, "THE ANATOMICAL MAN", TO
THE PORTLAND MUSEUM AT THE SAME TIME.

AS REQUESTED, I AM ENCLOSING SEVERAL COPIES OF THE
ZORACH SCULPTURE EXHIBITION.

MRS. SMITH ASKED THAT I CONVEY TO YOU, "BEST WISHES".

SINCERELY,


JENNY LIND
SECRETARY

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a covenant not to compete; in consideration of which the purchasers will pay her the purchase price. A nominal portion of the price should be allocated to the covenant not to compete (since this portion would represent ordinary income), and the balance to the good will. Upon liquidation of the corporation the good will could be valued at the amount at which it is to be sold by Edith to the purchasers, for purposes of determining the capital gain upon the liquidation (the excess of the value of the assets distributed over the "basis" of her stock), so that there will be no additional capital gain upon its sale. While there is some risk that the Bureau might attempt to impute to the corporation Edith's post-liquidation sale of the ~~sale of the~~ good will, I doubt that it would do so in view of U.S. v Cumberland Public Service Co. 338 U.S. 51. An election to liquidate under Section 112(d)(7) appears inadvisable because, among other reasons, of the substantial cash on hand which presumably represents accumulated earnings.

Since half of the purchase price will be payable in installments over five years, it would be desirable for Edith to have security for the payments. If satisfactory outside collateral cannot be furnished, the stock of the new corporation might be pledged to her as security under an arrangement restricting the amount of salaries paid to the officers etc., until the balance of the price is paid.

When all of the details are worked out, you will of course have to attend to preparation of the necessary documents, including the contract of sale, resolution of the corporation to liquidate and dissolve, the certificate of dissolution and the filing, notice of the liquidation to the Treasury Dept., the covenant not to compete, the lease from the real estate corporation to the new corporation, etc.

After you have had a chance to get the facts and think about the problem, I'd be glad to talk with you on the phone or, if it is necessary, come to New York.

Edith wishes the matter kept confidential until it is all over, so I know it will not go beyond your office.

Love,

P.S. There is an interesting article about Edith in this week's issue (March 17) of Life Magazine.

March 28, 1952

Mr. Theodore D. Taussig
161 William Street
New York, N. Y.

Dear Ted:

Needless to say, I am very much discouraged with the manner in which you are handling the Akron Art Institute matter, which has been held in abeyance for an incredibly long time.

Will you please report on this immediately.

Sincerely yours

EGH:la

14 1992

From: Mr. Priest

This is obviously one of the many paintings of the identical subject with slight variations in the name of the paper and the tobacco box. It would be interesting to ascertain the original source -- obviously from New York.

Went you please let me know. I have a small
house in the city, and I am looking for a place
to live. I am looking for a place to live.
I am looking for a place to live. I am looking
for a place to live. I am looking for a place
to live. I am looking for a place to live.

Sincerely yours,

11:00 AM - 12:00 PM

March 10, 1952

Miss Jenny Lind, Secretary
Florida Gulf Coast Art Center
Clearwater, Florida

Dear Miss Lind:

Thank you for your letter.

Enclosed you will find a bill for the Shahn painting, allowing you a 10% commission for the sale. Please be sure to bill Miss Johnston for the full amount as the allowance is for the museum only, and not for a private collector.

A one man show of Ben Shahn's paintings opens at the gallery tomorrow. However, I think we have a painting which has not been included in this exhibition because it appeared in his previous one man show. Thus, if you like we can send that, together with the Jack Levine to the Augusta Art Club, Augusta, Georgia, immediately. Please wire me your decision.

May I suggest that Miss Johnston make the check to the Florida Gulf Coast Art Center for the full amount, and you in turn make a check to us less the 10% which can be applied to whatever fund you have for that purpose.

Sincerely yours

RMHla

2856 PENOBSCOT BUILDING
DETROIT

February 7, 1952

Dear Mrs. Halpert:-

Your letter of February 1, surprises me.

The Marin oil to which I referred was in a room with a number of other pictures that were for sale. It had no red star upon it nor was there any other indication that it had been reserved or placed at the disposal of anyone. I asked Mr. Marin about it and he gave me a price upon it and told me that it had been in the galleries for several weeks. Obviously the picture was there to be sold.

Now I find it is necessary to disagree with you about the problem of purchasing pictures. My own excursions into the field of pictorial art have hitherto been with the definite purpose of finding someone whose judgement, direction, and helpfulness I could trust. When I find such a person I shall buy a number of pictures, principally in oil, of the modern school with the thought of eventually having between twenty or thirty of them. While the group will be small I hope it will be choice. This may involve some exchanges along the way but there is no reason why such transactions should be unprofitable to the dealer. In fact, the opposite should be the case. Up to this time I have never failed to attain a material objective upon which I set my mind and there is very little doubt that I shall achieve my purpose in this case. I regret that the business could not be done with you.

Goodbye and good luck to you!

Yours truly,



E. E. MacCrone

Mrs. Edith G. Halpert,
The Downtown Gallery, Inc.,
32 East 51st Street,
New York 22, New York

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26 March 1952

Downtown Gallery
32 East 51st Street
New York, N. Y.

ans 4/11/52 ✓

Dear Sir:

I would like to make an appointment
for sometime during the week of 14 April
to show you some of my paintings.

I am interested in finding a gallery
in New York to handle my work.

Very truly yours,

Eugene D. Whitehorn

Eugene D. Whitehorn
46250 W. Main St.
Northville, Michigan

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Mr. Parke Rouse, Jr.,

look out for additional copies of the book
described from my point of view. I have now
directly to the publisher.

I have been thinking of a book on the subject of
the art of the South. I have been thinking of
a book on the subject of the art of the South.
I have been thinking of a book on the subject of
the art of the South.

Mr. Parke Rouse, Jr.,
Colonial Williamsburg
Virginia

Dear Mr. Rouse:

Because I have to devote the major part of my time to
The Downtown Gallery of the contemporary artists, the
folk art has to go by the wayside. However, I spent
all of Sunday going through my records, but instead of
sending you copies of previous correspondence suggest-
ing newly acknowledged attributions, I am sending you
the data in a unit within the next few days.

I am waiting for some photographs from Mr. Jones of
Cooperstown, where there are several paintings by
artists represented in the Rockefeller collection. It
would be interesting to indicate in the catalogue that
other examples by these artists have been found and to
note where they are. Of course I do not know how com-
plete you want this catalogue, and the time element is
pretty short for much elaboration. As far as the intro-
ductions in relation to the various media are concerned,
there has been very little change and I suppose that
could be repeated verbatim. All the catalogues subse-
quent to 1939 have used the same material, and although
I have checked through pretty carefully, I have found
nothing new that could be added in a brief space.

There are a number of catalogues which are probably
obtainable and there are numerous articles which have
appeared on several of the artists in the collection.
I am referring to Erastus Field, Joseph Stock, Joseph
Davis, and others on whom scholarly essays have appeared
by Robinson of Springfield Museum, Frank Spinney and
Mrs. Nina Little. Because the collection is so important
I think it would be an excellent idea to assemble as
much literature as possible for future scholars and
students involved in the study of folk art. I have an
excellent bibliography and am assembling a library for
one of my clients who is making up a very large collec-
tion of both paintings and sculpture. If you wish I can

March 29, 1952
Studio 404
2 West 15
N.Y.C.
At. 9-7867

Dear Mrs Halpert,

I realize, of course, that you are approached by hundreds of artists and that you can take on very few of them for your gallery. However I would appreciate your consideration of my work.

I now feel that I am ready to have a gallery connection. Because I have always admired the work you show at the Downtown Gallery, and because I have heard about the wonderful support you give your artists, I am writing to you first.

I am enclosing a biography of myself and photographs of some of my work. If you are interested in seeing the paintings I would be happy to bring a few of them to the gallery; or perhaps you might like to come to my studio. Even if you cannot take on

(over)

February 29, 1952

Mr. Martin L. Weiss
407 South Hope Street
Los Angeles 17, California

Dear Mr. Weiss:

I did not write to you before this as actually there was nothing with the price range suggested that I could recommend until this moment.

On Tuesday we are opening the first official exhibition in the Ground Floor Room. A catalogue was mailed to you under separate cover.

While the pictures I have in mind are not catalogued because we are showing larger and more expensive examples, I can send you on approval, two paintings by Jonah Kinigstein who is another of the exciting artists in the group, if you would like to have me do so. These lower priced paintings are not photographed and besides, the black and white would give you no idea of the quality of the picture, since their color is so extremely important. Do let me know.

Sincerely yours

EGH1a

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Mrs. Goulding K. Wight

32 Warren Place

Montclair, New Jersey

My husband and I were so struck by his work and ability, that we commissioned him to do a portrait of our son - a Lieut. in the Army - although all the artist brought with him was in composition.

Our faith was justified, for he presented us with a stunning portrait 26x33 after three sittings during the time our son was home for a very short furlough.

Would it be possible for you to make a quick trip out here to see his paintings? I would be glad to drive in and bring you out and back in my car if you could spare the time. They are mostly large canvases and stretched on temporary frames so that it would require a station wagon to transport them - however, I could arrange this if necessary. I am particularly anxious for you to see his series, however, and not just a sample of his work.

The man's name is Albert Nemethy, and is about 30 years old.

I should be so pleased to hear from you.

Very sincerely yours,

Dorothy B. Wight
(Mrs. Goulding K. Wight)

a little of both plumbing and
electrical work. I also have
my chauffers license.

I am twenty six. White
and married with a baby. I am
draft exempt but otherwise
not physically handicapped.

I would appreciate any
opportunity for steady employment,
you can give me. I am in
need of a job and if you
would give me a trial I'm
sure I could meet with your
approval. Thanks you very
much for your help.

Sincerely
Mr. A. Dione

At-7a-45886

March 4, 1962

Mr. John J. McVarish, Treasurer
Popular Publications, Inc.,
206 East 42 Street
New York, N. Y.

Dear Mr. McVarish:

I wrote you on September 28th giving you an itemized list of the paintings and individual prices. I am referring to the Goldsmith purchases.

Now I am curious as to what decision you have made regarding these paintings. Would you let me know.

Sincerely yours

EGHla

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March 22, 1932

Stoltz E. Haggard, Esq.

Miss Florence Dibbell Bartlett
70 East Cedar Street
Chicago, Illinois

Dear Miss Bartlett:

I finally succeeded in collecting the entire group of photographs and filling in the data in relation to each object included in the album I sent to you. The two books -- one of sculpture and the other of paintings -- should reach you by the time this letter arrives.

As I advised you in my previous correspondence, I have just about enough material for one truly outstanding collection, and one lesser important collection, but included -- particularly in the paintings -- some duplications so that you can make a personal choice from the large group I have assembled as a cross section. The Pennsylvania German material, which is the only material that is not reproduced in our records, is the only material that bears any resemblance to the southwest folk art, but when you are ready for it we shall arrange to photograph the large group of outstanding fractures, including birth certificates, vorschritts etc., as well as the Pennsylvania German chalkware which is similar to some of the chalkware produced in your immediate locale.

After you have had an opportunity to study the photographs, I should very much like to get your reaction to the material and the specific examples which are of interest to you. I included very few of the main painters, that is Joseph Stock, William Prior, Erastus Field, Edward Hicks, etc., because many of these that we have in our collection are recent acquisitions and represent large investments which in turn will require pricing in much higher brackets.

Actually, from the point of view of representation, they are not vital, because much of their work is not superior to the anonymous artists or those who have not as yet been identified. However, you know how quickly the market rises when a name is attached to an artist. This is unfortunate, but we have no way of controlling this situation.

Incidentally, I also wrote to Mr. Inverarity, whom I have met on several occasions as far back as the late 1930's

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February 25, 1952

Mr. David S. Barber
Sturges Road
Wilton, Connecticut

Dear Mr. Barber:

Dr. and Mrs. Watter visited me the other day and reminded me of the nice visit we had with you in Wilton some weeks ago.

Have you made any decision regarding the final disposition of the Barber collection?

I have thought about it and am convinced that I can arrange to place the entire collection in a specially assigned building in a public museum, with the building known as the Barber Museum of Decoys. Thus I am ready to incorporate this proviso in the bill of sale at the price that you had requested -- \$5000.

May I hear from you.

Sincerely yours

EGH1a

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Cosmopolitan

HEARST MAGAZINE BUILDING
FIFTY-SEVENTH STREET AT EIGHTH AVE., NEW YORK 19, N.Y.

March 23, 1952

Mrs. Edith G. Halpert
The Downtown Gallery
52 East 51 St.
New York 22, N.Y.

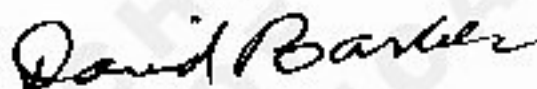
Dear Mrs. Halpert

I have delayed answering your letter of March 11th, for the simple reason that negotiations have been in process concerning the final disposition of my Father's Collection of Decoys.

I am happy, now, to be able to report to you that those negotiations have been completed...that the Collection has been purchased...and that its future handling will be in accordance with my Father's wishes, as expressed in his Will.

I wish to tell you that I appreciate your interest in the Collection and your very kind advice and guidance concerning its disposition. I would like very much to see you again, on a purely social basis, and will take advantage of your invitation to visit your gallery.

Sincerely yours



David S. Barber

P.S. Both Mary and I agree that while the story in Life Magazine about you was very interesting - the picture didn't do you justice. I know just enough of the struggles of the young artists, to appreciate the contribution you are making to them.

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February 9, 1952

Mrs. J. Watson Webb
740 Park Avenue
New York, N. Y.

Dear Mrs. Webb:

Now that you have made your selection of paintings for Shelburne, I thought I might communicate with Miss Florence Dibell Bartlett.

Some time ago you sent me a copy of a letter addressed to you, and I do not recall whether you had made any reference to this gallery in replying to her letter.

When writing to her -- if this is agreeable to you -- shall I use your name, or shall I just continue our previous correspondence?

The photograph record of the paintings is almost completed. We are still waiting for our ~~or~~ five prints from the photographer. As soon as they arrive, within the next few days, I shall send you the album so that you can study it further. I shall also try to figure out some reasonable price arrangement so that you may have the bulk of this material. In each instance I will give you our current retail price and the figure I have set for you in relation to a group.

And I do not have to repeat, I am sure, that in the case of the Webb Collection, this will be a very, very special. I feel the responsibility strongly and want to make sure that yours will be the top collection in America, with the thought of adding some name artists from time to time as they become available and as you feel prepared to pay the higher prices for such key items.

I felt very guilty about tiring you out so at Day and Meyer, but I am sure that Shelburne atmosphere and excitement has long eradicated this tiring experience.

I am sending you some of the sculpture photographs too so that you can make your decision about the few objects you were considering.

Sincerely yours

EGGla

THE ART INSTITUTE OF CHICAGO

CHICAGO 3 ILLINOIS

CHAUNCEY McCORMICK, *President*

DANIEL CATTON RICH, *Director*

CHARLES BUTLER, *Business Manager*

DEPARTMENT OF DECORATIVE ARTS · DEPARTMENT OF INDUSTRIAL ARTS

MEYRIC R. ROGERS, *Curator*

March 24, 1952

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Miss Vincent placed insurance on the folk arts according to your letter immediately on receipt, so this is all taken care of. The insurance is in force until April 17th so please notify us if the shipment cannot be made before that date.

Of course I understand about the price question and will keep the figures confidential. I certainly appreciate your cooperation.

I too enjoyed very much the time we had together at lunch. We certainly covered the waterfront, and I am delighted if you feel you got anything out of it! I had a very nice visit with Mrs. Webb the following Saturday. It is really a privilege to know her, and I am grateful to you for making contact.

I told Miller to come in to see you before I left and am surprised he has not turned up before this. If he misses out, it certainly is his loss.

Again with warmest regards.

Yours sincerely,


Meyric R. Rogers

MRR:bv

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA 2, PENNA.

JOHN F. LEWIS, JR., PRESIDENT

C. NEWBOLD TAYLOR, TREASURER

HENRY S. DRINKER, VICE PRESIDENT

JOSEPH T. FRASER, JR., DIRECTOR & SECRETARY

VERNON M. DODGE, CURATOR OF SCHOOLS

March 13, 1952

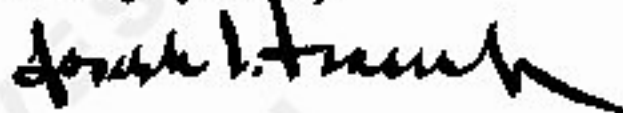
Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you very much for your letter of March 10. Your 10% allowance, to bring the Stuart Davis Picture "Ultra-Marine" to \$2250, will just let me fit it into my fund for purchases. I am very grateful to you and to Stuart Davis, and it gives me great pleasure to inclose herewith a check to that amount. We, of course, will rejoice in adding this fine canvas to our Permanent Collection, and as a matter of fact I am pinching myself to make sure that I am awake and this is all reality and not a dream. I think that this means also that it is rather a tribute to our Collections Committee to have approved this purchase. So, many, many thanks again.

We will continue to keep the second picture entitled "Visa" until I have directions from you, or from Mr. Clifford.

Sincerely yours,



JOSEPH T. FRASER, JR.
Director

JTF:mle
Enc. 1

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DEPARTMENT OF ART
CARNEGIE HALL

UNIVERSITY OF MAINE

ORONO, MAINE

February 12, 1952

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

My dear Mrs. Halpert:

I am very happy and surprised to have your letter of February 9 in which you offer a solution to our current problem of purchasing a Marin watercolor. I realize how complicated and involved this seemingly simple procedure of purchasing a Marin has become for you, as well as for me; and I deeply appreciate all of the many efforts you have put forth.

Your present proposal of securing the additional two hundred dollars from an anonymous donor in order that we might purchase the \$1200 painting is indeed very generous. I have discussed your letter with my administrative superiors and have come away with the decision that we cannot accept this generous proposal, much as we have set our hearts on securing a Marin at some time or other.

We all feel that since we have a donor who has made available a thousand dollars for the purchase of a Marin painting, we ought to make every possible effort to secure the painting from this gift. It would be awkward to augment this gift with our own funds or to accept an additional gift, even though this would be anonymous.

We have decided, therefore, for the time being at least, to suspend all negotiations; with the hope (and risk) that a substantial enough fund can be raised at some future date.

The last paragraph of your letter indicates that you are of the opinion we have some of the watercolors still in our hands. This is not true since three of the paintings ("From Cape Split, Maine", "Stonington, Deer Isle, Maine", "The Cove, Cape Split, Maine") were all shipped to you by railway express on January 22 under express number 647701, Orono, Maine. The fourth painting, "Hilltop, Autumn, Maine", was shipped, according to your directions, to the University of Nebraska by railway express on January 14 under express number 647673. I hope these paintings have arrived safely. We, therefore, have no paintings of yours at all.

Would you please not be annoyed at our state of indecision and at all of the involvement we have caused you? Would you also be very patient with us so that we can, some time in the future, pick up negotiations again when we feel better financially able to do so?

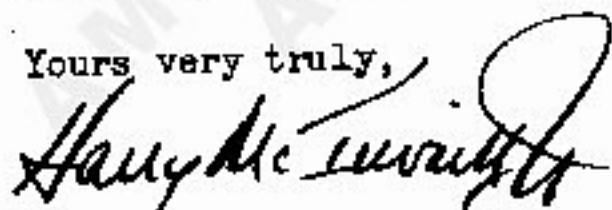
May your efforts to encourage the producers of and improve the quality of painting in America meet with every good result.

Could you also give me an idea of the general trends Robert Knipschild and Herbert Katzman are taking? Also what you have in stock of theirs. I like the number Knipschild is holding in the photograph taken in your gallery. PARIS also looks interesting.

I would appreciate receiving from you catalogs on such shows as these young artists may have with you in the future.

If I do get to drop in on New York, I will make a first stop your gallery. It has become a must.

Yours very truly,



HARRY McINVAILL, Jr.
(Lieutenant Harry McInvaill, Jr.)

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

8 March 1952

Mr. Joshua Binion Cahn
50 Broadway
New York, N. Y.

Dear Josh:

Several years ago, for several years, the gallery used the services of a photographer named COLTEN, located at 227 East 37 Street, New York 22. He took many photographs of paintings by artists associated with the gallery. The artists paid for the negatives, as well as all prints made from them. The negatives have remained in Colten's possession.

As Colten's business grew, the service he rendered diminished proportionately. His deliveries of extra prints ordered became so slow that artists missed having their paintings reproduced in exhibition catalogues, books, periodicals, etc. In desperation we started using another photographer. In retaliation, when it became necessary to order prints from negatives still in Colten's possession, his delivery became even more careless and retarded.

As you well know, the biggest promotional factor in an artist's career is the reproduction of his paintings in publications of various types. And, as you also are aware, all publications have deadlines which must be met. It seems to me that when an artist misses a chance to have a painting reproduced he is suffering a damage.

The artists have paid for the negatives in Colten's possession. Are they not their property? Can they not demand these negatives? We have offered to purchase them from Colten, but all overtures have been refused. Can you, at least for the artists who are AKA members, do anything legally to help recover these negatives?

May I hear from you about this?

Sincerely yours,

February 16, 1962

Mr. W. A. Gumberts
R & G Furniture Company
116 Main Street
Evansville 8, Indiana

Dear Mr. Gumberts:

In going through my follow up file, I came across our correspondence and realize that the Marin show is scheduled for the second week of March.

In view of this fact I think we had better get started on the arrangements. I am eager to know what you have decided about the guarantee.

As I explained on previous occasions, we have promised Mr. Marin that we would send out no one man shows unless such an arrangement is made. This is not necessarily for financial reasons, but to make certain that the institution requesting the exhibition is really interested in the artist's work and not merely in entertainment. I am sure that you understand what I mean.

It was so nice seeing you and I hope that you will pay us another visit in the near future.

Sincerely yours

EGH1a

Prior to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CHARLES SHEELER PAINTINGS

March 10, 1962

FILE

Collection of
Detroit Institute of Arts
Detroit, Michigan

HOME SWEET HOME - 1931
32x36

THE ARTIST LOOKS AT NATURE - 1942
18x21

Miss Huldah Curl
Assistant Curator
Walker Art Center
Chicago, Illinois

1710 Lyndale Avenue South
Minneapolis, Minnesota

INNOVATION - 1946
30x34

Dear Miss Curl:
Enclosed you will find a list of the Sheeler paintings which we can suggest for your exhibition. The names and addresses of the owners are listed on all six pictures. Each instance selected in any event you may be sure of having a minimum of ten for your show.

Please let us know which picture you are using and when we have to have the pictures ready for shipment. Biographical data is enclosed and photographs will be sent to you, if you so desire.

No doubt you have in your files a copy of the Museum of Modern Art catalogue, issued during his retrospective exhibition, as well as the book on Charles Sheeler by Constance Rourke. Should you require any additional information please communicate with me.

Very truly yours,
MANON BATES - 1940
18x21

INDUSTRIAL FORMS - 1947
21x19

IMPROVISED ON A MILL TOWN - 1948
32x36

BUILDINGS AT LEBANON - 1949
18x21

THE DOWNTOWN GALLERY

EDITH GREGOR HALPERT, Director
CHARLES ALAN, Associate Director

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone, PLaza 3-3707

March 5, 1952

Mrs. Dorothy Meyersburg
Box 123
Greenlawn, Long Island

Dear Mrs. Meyersburg:

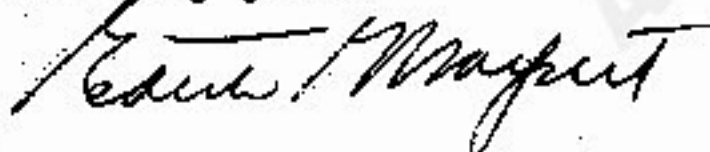
I did not answer your letter immediately because I thought it wise to talk to William Dove, the son, before making a statement. However, I shall not see him until next week, and thought that as a courtesy, you should receive a more prompt reply.

Mrs. Dove's sister comes in occasionally, and from all reports during the past few months, I was under the impression that Mrs. Dove had snapped out of the lethargy and was finally adjusting herself to the reality of her situation.

As you know, the work of Arthur Dove has been selling quietly, but steadily, and I was led to believe that in addition to some income Mrs. Dove has, the sale of his pictures have made it possible for her to live comfortably in her simple way. Do you know her financial status, and whether or not she is unable or unwilling to make the repairs you suggest?

I think it would be an excellent idea to discuss the entire situation with William Dove, who is devoted to her, and with her sister, to find out what the facts are. Perhaps we could do something to be of assistance under this circumstances. We certainly want to as we have the utmost respect for Mrs. Dove and tremendous enthusiasm for Dove's work.

Sincerely yours



EGHla

A M E R I C A N A R T

prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 14, 1958

to The Art Institute of Chicago
Chicago, Illinois

		Museum Price	En Bloc
1167	Peacock - Weathervane	750.	600.
1164	Eagle - Weathervane	700.	320.
1069	Game Cock - Weathervane	460.	290.
1091	Running Horse - Weathervane	300.	150.
729	Rooster - Weathervane	450.	300.
1124	Fish - Weathervane	495.	300.
1197	*Eagle - Weathervane & Standard	550.	400.
1273	*Pennsylvania Rooster - Weathervane	700.	490.
1193	Toy Horse	320.	150.
590	Articulated Toy	225.	130.
661	Red Rooster - woodcarving	145.	95.

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ans 4/16/52

42 Carter Street
Providence, R.I.
March 28, 1952

Mrs. Edith Halpert
Downtown Galleries
32 East 51st Street
New York, N.Y.

Dear Madam:

The writer is anxious to contact an outlet for a series of colorful paintings to which he has applied the general title of "Planned Abstractions".

Some score of these were exhibited to a group of fifty people recently with explanatory remarks by the artist. As a result two invitations have been received to show them and talk about them to other groups. A small group is to view them at a private showing in Worcester, Mass. next week.

Would you be interested in viewing some of my work or do you know of anyone who might be?

Yours very truly,

E.L. Weed

E.L. Weed

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March 28, 1962

Mrs. Jerry Bywater
Dallas Museum of Fine Arts
Dallas 10, Texas

Dear Mary:

It was good to hear from you.

I was delighted to receive the clipping and think that Jerry has really hit upon a winner. Stimulating the small buyers is basically a much healthier attitude than concentrating on one or two big shots like many of the museums up North encourage, because future results are far more beneficial to the museum and to the community.

It might be fun some time for Jerry to arrange an exhibition of paintings and drawings by established and less established artists with every thing marked at a maximum of \$600 and down to about \$50. I know that our Ground Floor Room is doing remarkably and started a large number of new collectors because they dared speculate on their taste at the low figure, which we have on these paintings. Of course the Life thing gave it an additional boost and we are now worrying about running out of stock. We have sold several of the young artist's work to Betty McLean. She must be pleased as one of her pictures is included in the spread.

I too was deeply shocked and grieved when I heard about Donald Bear. We were just in the midst of a very gay correspondence and plans for a party early in April when he and Esther were planning to be here. It was a great loss. I found it very difficult to write to Esther, as there is so little one can say.

All this bears out my personal philosophy of having lots of fun while one is alive. And so, have fun and for a long long time.

Sincerely yours

EGH:la

Portrayals of the Finer Arts and Span of Progress Exhibits

A CLASSIC PRESENTATION OF ART, HANDICRAFT AND BUSINESS
SHOWING THE ACHIEVEMENT AND CULTURE OF COLORED AMERICANS

PROGRAM RIGHTS
SERVICE
PROGRAM PLANNING
ARRANGING

KENMORE 6-9454

March 19, 1952

ORIGINATOR

ANNA BOBITT-GARDNER, MUS. B. S.
THREE CLAREMONT PARK
BOSTON 18, MASSACHUSETTS

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Halpert, Art Dealer
The Downtown Gallery
C/O Life Magazine
9 Rockefeller Plaza
New York, New York

My dear Mrs. Halpert:

I was very much impressed after reading in the Life's March 17th issue, the channel that you used for selecting "tomorrow's stars."

Each year, in February, during the Negro History Week Celebration; I promote a Portrayals of the Finer Arts, which shows the Cultural development of the Negro in the fields of Music, Art, and Drama; and the Span of Progress Exhibits; which shows the development of the Negro in the field of Business.

In our Art Department, I must say that I think our local artists in Boston produce excellent work, and I was wondering if you would be willing to come to Boston next year, when we have this exhibition. Who knows, perhaps there might be a "Find" in Boston.

Should you be interested, an early reply would be appreciated, and more information will be forwarded.

Enclosed is a recent program.

Thank you.

Very truly yours,



Anna Bobitt-Gardner.

March 25, 1952

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

I am compelled to write you in complaint of the rudeness of one calling himself your assistant, when I called to talk to you regarding my art.

I had not spoken six words when he said, "come, come, tell me what you want, I am very busy."

I am getting ready to use some of my paintings on TV, and others need to be sold. They have gotten rave notices by New York art critics. I have not exhibited constantly because of much research on many matters, with the paintings as the focal point for TV, so haven't the reputation that my techniques deserve.

My work is extremely modern; but of course it might not be within the category of your gallery. However, I did feel, after reading the write-up in the Life Magazine, that your gallery would do me the courtesy of an interview. Perhaps I was mistaken.

Very sincerely yours,

Paulina Peavy
Paulina Peavy
41 West 51st Street
New York 19, N.Y.
PL 5-7074

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ALEXANDRE RABOW GALLERIES

347 SUTTER STREET

SAN FRANCISCO 2

YUkon 2-2593

Feb. 2. 1952

Miss Edith G. Halpert
32 E. 51st St.
New York, NY

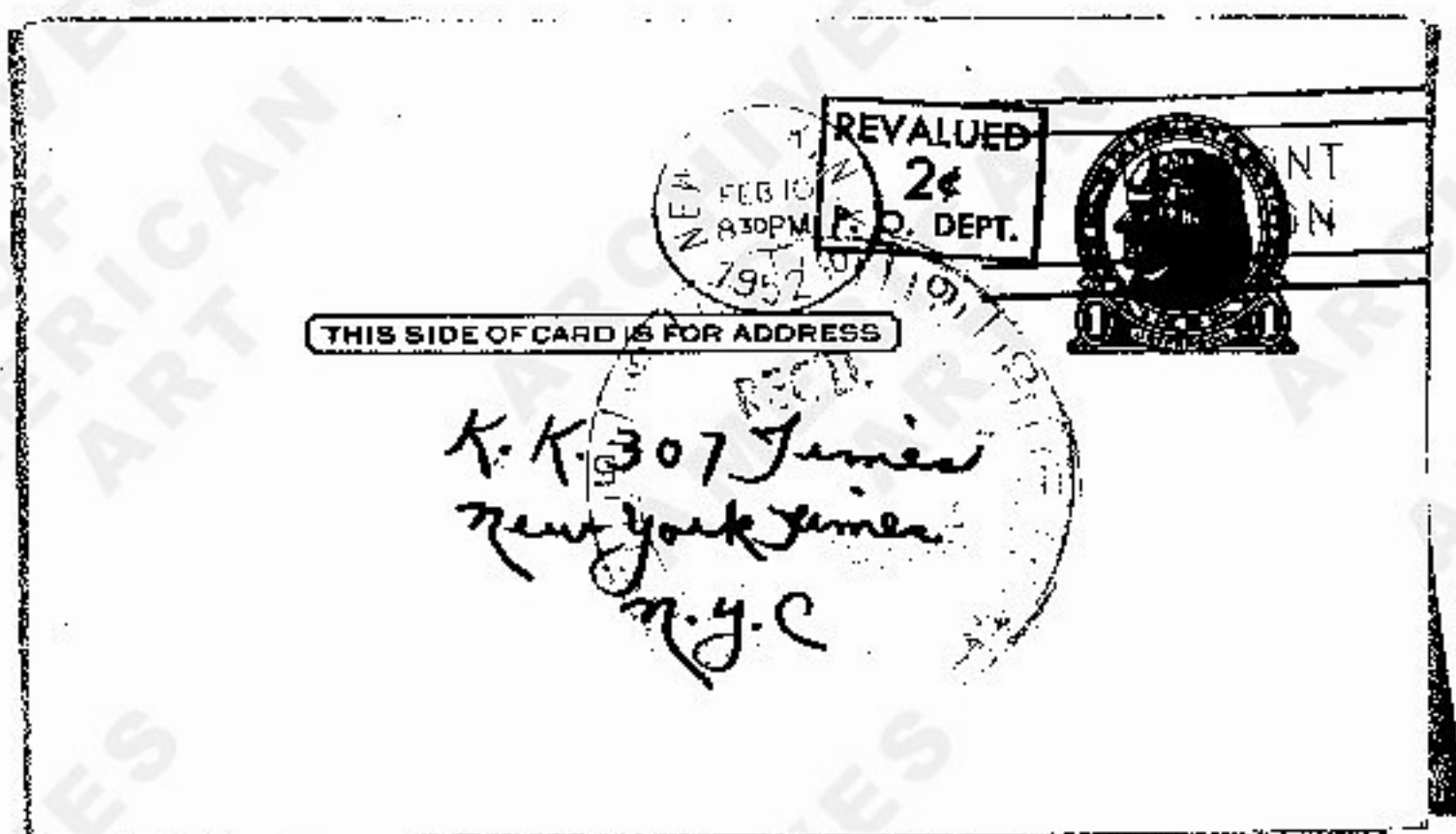
Dear Miss Halpert,

Thank you for
your kind letter of Jan. 31. —

I suppose that
my client would be interested
in a landscape or abstraction
by G. O'Keeffe. The wall space
being limited, we can use
one which is not larger than
20"

I am very anxious
to see the photographs and
am very thankful for your help
Sincerely, A. Rabow

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New York State Historical Association

Cooperstown, New York

LOUIS E. JONES
DIRECTOR

February 20, 1952

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Miss Edith Gregor Halpert,
Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

Dear Miss Halpert:

Thank you for your kind and very
interesting letter of February 16th.

We acquired so much material all
at once a few years ago that we do not have
a complete photographic record of it. Now
that the year has turned and we have a fresh
budget, we intend to proceed with the
photographing of the collection. We have
completed the photographing, both in Kodachrome
and black and white, of all the 3-dimensional
materials now and most of the oils but the
water colors, memorials, etc. we shall not be
able to get to until the material is returned
from New York. It happens that all three
of the pieces you mention are in the group to
be photographed and as soon as they are done
I will see that you get copies and shall be
happy to exchange these for the photographs of
those in your collection.

There are two Stettiniuses in New York.
Pennsylvania Gentleman and His Wife 1810, which
apparently is the one you refer to, and there is
a very charming little boy in green with a bird
which we call Boy with a Bird.

When I was in Williamsburg recently I
saw a Rebecca at the Well which I thought very
like ours and, as a matter of fact, was amused
to notice that they also have a picture of
Martha Barnes by Lucius Barnes, of which we
have two.

February 8, 1952

Mr. David Rockefeller
146 East 65 Street
New York 21, N. Y.

Dear Mr. Rockefeller:

It occurred to me that you might be interested to know that the watercolor by John Marin entitled "Midtown, Manhattan" or "Midtown, New York" dated 1928 was reproduced in two of the major publications on Marin.

The reproductions are follows:

"JOHN MARIN" by Mackinley Helm
Published by Pellegrini & Gudahy
in 1946 on page 171

"JOHN MARIN RETROSPECTIVE EXHIBITION" at the
Institute of Modern Art, Boston
1947, plate 38

I have asked Mr. Marin about the actual site represented in the picture and I am very glad to report that -- as you suspected -- it is Radio City under construction.

I hope you are enjoying this painting as well as the others, and look forward to the pleasure of seeing you again soon.

Sincerely yours

ECH1a

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 23, 1952

Mr. Mayrie R. Rogers, Curator
The Art Institute of Chicago
Chicago 3, Illinois

Dear Mr. Rogers:

I am very sorry indeed that your illness was so prolonged, but am delighted to hear that the rest has been so beneficial. Do hang to "feeling better than in years".

Although you will want to wait, I am sure, to see the objects before making a decision, I am sending you the information you requested, in the attached list.

Naturally I had hoped you would select a larger and more inclusive collection which would give a complete cross section even in miniature, but no doubt you already have a number of objects with which I am not familiar. Some day I must really take a trip to Chicago and look over the decorative and industrial arts department.

Incidentally, since the objects are in storage, will you be good enough to let me know several days in advance of your visit so that we may have them brought to the gallery for your inspection.

I look forward to your visit.

Sincerely yours

EMH:la

Sturges Ridge Road
Wilton, Conn.

March 1, 1952

Mrs. Edith Halpert
Downtown Gallery
32 West 51 St.
New York 22, N.Y.

Dear Mrs. Halpert

Thank you for your nice letter of February 25th, and your continuing interest in Joel Barber's Decoy Collection.

Since your visit here, I have been surprised at the amount of interest that has developed in obtaining the Collection, on the part of various individuals. There are two particularly good possibilities at this time, both of which concur surprisingly well with wishes expressed in my Father's Will.

For your information, it does not appear to me that it will take very long for these manifestations of interest to develop in a positive way - one way or the other.

Let me sum up the situation this way - . . The Collection is still on the market - still for sale. However, I think it is only fair to point out to you that my Brother's original estimate of \$3000.00 for the Collection was based upon a rather limited knowledge of the extent of the items in it. As a matter of fact, we are still in the process of cataloguing the available material.

However, for your temporary guidance and future reference, I am enclosing, herewith, a breakdown by classification of items and also a numerical count.

I appreciate your consideration of this Collection and your thinking in its behalf, and I will be glad to contact you in the near future when plans for its disposal have jelled in one way or another.

Sincerely

Joel Barber

FORT WORTH ART ASSOCIATION

PUBLIC LIBRARY

FORT WORTH, TEXAS

March 9, 1952

Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

In answer to your letter of February 23 about the damage to the Dove. Perhaps you have forgotten that the Dove was damaged before you sent it to us. The scratches were quite obvious then and you quoted a price of \$1,000 "as is". I don't know how to determine whether there is new damage unless you take a picture of it and send it to me. There were very marked scratches at three different places as I recall top, center, bottom-center and one a little off to the left of the picture.

I did not do a catalogue for the Drawing Show.

Some drawings were purchased from the show, but unfortunately none were from America's leading Contemporary Art and Hospitality Center.

I saw the Weiners last night. From the way they talked they are still going to buy at least the Davis. I don't get the deal at all and I've given up worrying about it.

Best as ever,



D. S. Defenbacher
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

SZOLD & BRANDWEN
30 BROAD STREET
NEW YORK 4, N.Y.

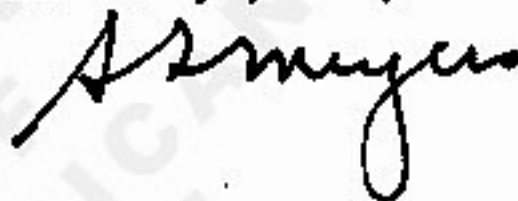
March 18, 1952

Mrs. Edith G. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Dear Mrs. Halpert:-

There are a number of your legal matters pending for a long time in our office. I would like to meet with you at some mutually convenient time in the near future to discuss them. Would you please telephone me so that we can arrange an appointment.

Sincerely yours,



due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

per Jackson
Miss Kraushaar
Mr. McIntyre

March 10, 1952

Mr. Harold Milch
Milch Gallery
55 East 57 Street
New York, N. Y.

Dear Mr. Milch:

I have just received a letter from the Artists Equity asking whether it would be possible for us to meet with their committee on Wednesday evening March 19th at 8 P. M.

Evidently they have taken up the agenda with the proper functionaries and are prepared to discuss the points we took up at the last meeting. I shall be very happy to have you meet at the apartment if it is agreeable to you. Would you please let me know at your earliest convenience so that I can write to the Artists Equity Committee more promptly than they write to us.

Sincerely yours

EGH1a

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Louis C. Jones

February 20, 1932

page, and additional collections are being made throughout the country.

Meanwhile I shall be very happy to get the prints referred to in our letters. I noticed the Barnes pictures but unfortunately do not have photographs of those in Williamsburg, but had intended to write when I send them the additional information for their catalogue which is under revision at present. I certainly wish that the number of hours a day could be doubled. I have been planning to devote myself to this art in my cottage, but the line of demarcation seems to be slipping in my case.

Since I borrowed the picture from Joseph Brummer, and he died some years ago, I am sure that it is free for all. I am glad that you find it useful too. It has been a very valuable adjunct in my contemporary business particularly.

I hope that when you are next in New York you will come in to see me.

My very best regards.

Sincerely yours

Perhaps some time it would be possible for you to send me a complete list of your photographs and I could in turn pick out from our files corresponding examples and return your photographs with my suggested identifications. Or, if you had some time to spend with me, we could go over our books completely so that you could make a selection for checking. In any event, I think that this idea should be considered, even if eventually some third person were hired to do this work. It looks like a good job for a Guggenheim Fellowship, and I believe a very worthwhile one, particularly now that the interest in this material is growing at such

EGH:la

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THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA 2, PENNA.

JOHN F. LEWIS, JR., PRESIDENT

C. NEWBOLD TAYLOR, TREASURER

HENRY S. DRINKER, VICE PRESIDENT

JOSEPH T. FRASER, JR., DIRECTOR & SECRETARY

VERNON M. DODGE, CURATOR OF SCHOOLS

March 6, 1952

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

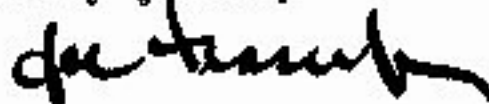
Dear Mrs. Halpert:

I am sorry that I have not been able to write you with more promptness concerning a final decision on a Stuart Davis canvas. As you probably know, however, it is not always easy to get a committee together, and I have found that trips to the South, et cetera, have been a great handicap in the present instance. Two members of my Committee have yet to see these pictures, and I feel that I must await their pleasure. However, you will be glad to know that we are taking a great interest in the smaller of the two, which is entitled "Ultra-Marine." I note from your invoice that you have put a price of \$2500 on it.

I am, of course, having to go through the usual gymnastics of fitting purchases into moneys available, and I am wondering if this price is that which must be net to you, or whether there is any allowance which could be made for museum purchase. I would appreciate a note from you so that I may have a final answer, and I trust that there can be an allowance made.

A committee have visited my office from the Philadelphia Museum, and I have promised them that they will be advised, also, just as soon as our final decision is reached. It would, of course, be splendid if the city could be enriched not once, but twice.

Sincerely yours,



JOSEPH T. FRASER, JR.
Director

JTF:mle

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PARIS by night
Notre-Dame Church

PAR AVION



Dear Edith:

What a dramatic
sight - This! In fact if
you can keep your eyes off
the traffic and the numerous
movie signs (which I wish I saw)
Paris is still sparkling.

Received clippings of your
recent publicity. Bah! Bah!
Fountain!

Best greetings.

Bob and Marie

Mrs. Edith Halpert

East 51 St.

New York, N.Y.



H.A.

2961
Photo Veritable



PALM BEACH ART LEAGUE

NORTON GALLERY AND SCHOOL
OF ART

PIONEER PARK, WEST PALM BEACH, FLORIDA

WILLIS F. WOODS, Director

February 11, 1952

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

The exhibition, "Sea and Shore," shown here from January 12 - February 3, was a most delightful one, and I wish to express to you my thanks and those of the members of the Palm Beach Art League in making possible the loan of the paintings by Tam, Dove, Karfiol, and Marin for inclusion in it.

The exhibition was very favorably received, and your part in making it the success it was is greatly appreciated.

Sincerely yours,

Willis F. Woods

WFW:nf

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Abbott

LABORATORIES

Manufacturing Pharmaceutical Chemists North Chicago, Illinois

March 31, 1952

Major David M. Solinger
33 East 70 Street
New York 21, New York

Dear Major Solinger:

We plan to use Ben Shahn's "Patterson" on the cover of the September issue of our publication WHAT'S NEW. After the color plates have been made, the painting will become an important addition to our collection of American pictures, many of which are frequently on loan to art schools and museums throughout the country. Sorry, Major Solinger, but we are not interested in disposing of "Patterson."

Sincerely yours,

F. W. Goessling
F. W. Goessling
Art Director

FWG:fea

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ANTHONY HASWELL
DAYTON, OHIO
P. O. Box 980

March 21, 1952

119
3.57

Mrs. Edith Gregor Halpert
Downtown Gallery
32 E. 51st St.
New York, N. Y.

Dear Mrs. Halpert:

I will greatly appreciate it if you can furnish me the
dates the following pictures, which we purchased from you, were
painted:

1944 "Connecticut Shore" by Niles Spencer *Sumner*
1945 "I Like It Here" by Y. Kuniyoshi *Coll. 4776*
1942 "Red Against the Light" by Charles Sheeler *L. 2000 7 4-77*

I would also like to obtain a photograph of each of these paintings,
and if you have them, I will be glad to buy them from you.

Very truly yours,

Anthony Haswell

AH:ec

150
65
750.
400
9750

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

RECEIVED FEBRUARY 9, 1952

February 9, 1952

Mr. Nathan Cummings
Drake Towers
Chicago, Illinois

Dear Mr. Cummings:

From time to time I have observed you at the Parke
Bernet Galleries purchasing paintings by European
artists.

No doubt it may appear presumptuous on my part, but
being a veteran in the field, I am writing to
express my curiosity regarding your preference for
Europeans exclusively (I have been told that your
collection does not include any American art).

Until about twenty-five years ago, there was a good
deal of logic in concentrating on European painting,
but in the past quarter of a century we have really
come of age in this country. Even Mr. John Walker,
Chief Curator of the National Gallery, makes the
following statement in the book entitled "Paintings
from America":

"There has been the stimulus of a new
society, of an expanding economy, and
of a culture that seems destined to
influence the rest of the world."

This is no longer an opinion held by one or two
prejudiced individuals -- and certainly Mr. Walker
could not be accused of prejudice for American art
-- but has become the general belief of all museum
personnel and critics. However, we in the American
art field do not have the facilities for the pro-
motion that European art has had and is still having.
Thus, I feel that it is in keeping for me to do my
own propaganda. Under separate cover I am sending
you a brochure which lists all the artists associa-
ted with this gallery. Unfortunately it is of an
earlier period -- almost ten years old and each
of the artists has made considerable progress
during the decade. I am also sending you this
invitation to come in when you are next in town
to see the work of some of these artists. I believe

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purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

March 22, 1952

Mr. Garland Ellis
Garland Ellis Company
Continental Life Building
Fort Worth, Texas

Dear Mr. Ellis:

Thank you for your letter.

I am enclosing a catalogue of the current exhibition in the Ground Floor Room, but none of these are represented in the LIFE reproductions which were made about two months ago. Both of the Clear's in this article have been sold, as well as "Night Forest" by Oscar. The Oscar in the group picture is still available, but is on exhibition at the Whitney Museum of American Art, and the price of it is \$100. Practically all of the other paintings have been sold. As a matter of fact, there have been more than ninety paintings acquired by museums, established and new collectors (about twenty-five since the article was published). However, the quality of these artist's work is consistent and I shall be glad to send you, on approval, one or two paintings by Oscar and by Clear if you so desire. The only expense involved would be the transportation.

All the Clears are consistently priced at \$275-\$250, and the Oscars vary in relation to size from \$50 to \$110.

Please wire me whether you want us to ship these pictures to you.

Sincerely yours

EGH:la

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February 1, 1952

Mr. Max Hurwitz
284 East Houston Street
New York 2, N. Y.

Dear Mr. Hurwitz:

I am sending you another S O S regarding the radiator in the John Marin Room. In the cold weather not only are our visitors subject to freezing in the room, but I am terribly distressed about the effect on the pictures which are stored there.

Wont you please come in to check.

Sincerely yours

EGH1a

MRS. JAMES E. GALLAGHER
330 ARKONA COURT
WEST PALM BEACH, FLORIDA

March 26th

ans
4/16/52

Miss Edith Talpert
The Downtown Gallery
New York City

Dear Miss Talpert-

In a recent issue of Life Magazine,
I saw your "talent show" so to speak,
and read the interesting article on
your enterprising career.

Do you ever accept unknown
amateur's (water colors)? My work is
not modern or abstract - it is

5 February 1952

Mr. George W. W. Brewster
52 Sargent's Crossway
Brookline
Massachusetts

Dear George:

We are planning an exhibition of Ben Shahn's paintings executed since his last one-man show in 1949. The exhibition will open on March 10 and continue through March 29. For the occasion Ben is exceedingly anxious to borrow your painting, CONVENTION, which has never been shown in New York.

If you are agreeable to making this loan we would need the painting in New York not later than March 3. We will, of course, cover all costs of transportation. We would prefer that you maintain your insurance, billing us for the premium for the period during which we are responsible for the painting.

We do hope that you will grant this request as the exhibition would hardly be complete without this important picture.

Sincerely yours,

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SHELDON KECK
CAROLINE K. KECK

PRESERVATION OF PAINTINGS
MAIN 4-2535

87 STATE STREET, BROOKLYN 2
New York

March 10th, 1952

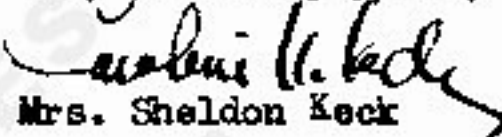
Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mr. Alan:

We have examined the damaged painting "BROOKLYN BRIDGE" by Miss O'Keeffe and have to report as follows:

The painting is an oil painted on the rough side of pressed wood, measuring 48" x 36". It has suffered seven scratches, varying in length and seriousness, from one about 2 $\frac{3}{4}$ " long which penetrates the paint film to small rubs less than $\frac{1}{2}$ " which have only dulled the surface. Added to these seven scratches there is one (see detailed photograph) deep dig in the center area of the right hand arch, which has cut down into the pressed wood. The scratches can be retouched and the dig can be filled level and retouched. The entire painting should be sprayed again with butyl methacrylate polymer to even up the surface after the retouching. We had already sprayed this painting for Miss O'Keeffe about a year ago. Our charge for these repairs and the resurfacing will be \$40. We await your instruction before proceeding.

Very sincerely yours,


Mrs. Sheldon Keck

Enclosures: Two photographs

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March 22, 1962

Mr. Art Jolliff, Director
Quigley Music Studios
6308 Troost Avenue
Kansas City, Missouri

Dear Mr. Jolliff:

Thank you for your letter.

Ben Shahn's painting "Clarinet and Tin Horn" was purchased by the Detroit Institute of Arts a day or two after it was received by us, and as you will note from the enclosed catalogue, was borrowed for his current exhibition.

At the moment we have no painting of Shahn's which will incorporate any musical instruments, but there are several drawings available which might be of interest to you. These are related to "Silent Music" acquired two years ago from us by the The Philips Art Gallery in Washington and the drawing used by U.B.S. at about the same time. If you like, we can send you photographs of these drawings.

Sincerely yours

EGHla

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Miss Halpert

-2-

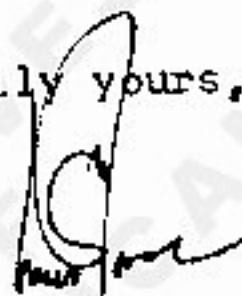
2/20/52

You are aware, I assume, of the article about Stettinius which appeared in the American Antiques Journal, April, 1947, "The Primitive Art of Samuel Endredy Stettinius" by Velma Mackay Paul, consisting mostly of a check list of ascertained and attributed pictures with a little bit of biographical material.

Of course, one of the things which so many of us feel and which is reflected in your letter is the need for more and more solid research. Every time I put something in print about American folk art I feel as though I were putting my neck in a noose because one can be certain of so damned little. The trouble is that people like you and me are so busy with other things we don't have time to really dig away. I keep telling myself that is one of the pleasant ways I'll spend my dotage.

I have remembered often the very pleasant evening at your apartment following the little show at Harry Shaw Newman's gallery, the fall of 1950, and quote often your valuable saying "That is a picture!" I hope you don't have a copyright on it.

Cordially yours,



Louis C. Jones
Director

LCJ:W

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith

W.C.

I and I have just
looked at your article in the
current Life and I must say
I'm proud to know you.

We have decided since
we have been in the house this week
that the Stuart Davis is not what we
want quite though I confess I still have
a spot in my heart for it.

I thank you so very much for your
kindness, and we are looking forward
to seeing you when we are in New York
again.

Yours sincerely,
Lucile Weiner

2/18/52

315 E. 17 St.

N.Y. City 3-

Mar. 20, 1952

Mrs. Edith Halpert
Downtown Gallery
32 E. 51 St.

Dear Mrs. Halpert,

Perhaps you may recall seeing
my sculpture, "Hamlet" at the current Whitney
show, or the reproduction set in the Sunday (Mar. 16)
Times. I have been exhibiting at the Whitney
for many years, as well as other big group shows, also
~~with~~ seven one-man shows.

Right now, however, I have no
gallery connection, and would like very much
to be associated with you. If I am not mistaken,
you have only one sculpture, William Kierulff, and was wondering
if you might not be interested in taking on another.
I could bring you photographs of many of my works,
or, if you wish, you might come to my studio to
see the work itself.

I would appreciate hearing from
you on this

Sincerely

Art Werner (NAT WERNER)

27 February 1982

Mr. John S. Newberry
Detroit Institute of Arts
Detroit 2
Michigan

Dear Mr. Newberry:

With the exception of MAX BECKMANN, the gouache by Karl Zerbe, all
the drawings and watercolors from your recent exhibition arrived
safely. Now I am worried that the Zerbe painting was returned to
Mrs. Maurice Noun, in Des Moines, Iowa. It should have been re-
turned to this gallery.

Would you let me know what did happen?

Sincerely yours,

cc: Mrs. Maurice Noun

Dear Mrs. Noun: If, by mistake, this painting was sent back to you, would you
please give it to Dwight Kirsah and ask him to have it shipped back to us along
with the Zerbe and O'Keeffe paintings in his current exhibition at the Art Center?

Thanking you for your cooperation, I remain

Sincerely yours,

March 4, 1952

Miss Michele Freedman
Mary Graydon Hall
The American University
Washington, D. C.

Dear Miss Freedman

A catalogue of the O'Keeffe show is enclosed
in accordance with your request.

Since you are planning to be in town during
the month of April, and since we could not
remove any pictures from the show, in any
event, I think it would be best to wait
until you arrive when we shall be glad to
show you the O'Keeffe's in our possession.
A number of the unsold pictures will remain
here, together with other examples from our
regular O'Keeffe stock. Thus, giving you an
excellent opportunity to survey her work in
its various phases.

You're very wise to put her as number one
on your list as she is unquestionably a
great artist.

For your information the price range is
considerable so that an O'Keeffe may fit
in to practically any budget starting at
\$500.

Sincerely yours

ECH:la

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Colonial Williamsburg
Restored by John D. Rockefeller, Jr.
Williamsburg, Virginia

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February 11, 1952

Mrs. Edith Gregor Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

In reply to your letter of February 9, let me say that our deadline for the revision of material for A CATALOGUE OF THE AMERICAN FOLK ART COLLECTION OF COLONIAL WILLIAMSBURG is March 15. Do you think that you can let us have all your suggested changes and additions in advance of that time? It would be very much appreciated.

Most sincerely,

Parke Rouse, Jr.

Parke Rouse, Jr.
Director of Publications

Virginia State College
Petersburg, Virginia

March 29, 1952

PRESIDENT'S OFFICE

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Halpert:

I read with interest the article featuring your work which appeared recently in Life magazine. I was happy that I knew you personally and could also testify to the fine influence which you have been in the field of Art. Congratulations and best wishes.

Very sincerely yours,

R. P. Daniel

Robert F. Daniel
President

RFD:bhp

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329 Maple Avenue Falls Church, Virginia

Excuses are. I am sorry for such a
bad error in judgment. We are return-
ing it via Railway Express, and regret
the inconvenience caused.

Thank you Mrs. Walper for your
courtesy and kindness - I am so
sorry that the picture is not for us.

Sincerely,

Marjorie P. Kriger
(Mrs. William L.)

February 11, 1952
[Feb. 11, 1952]

March 14, 1952

Miss Beatrice Vincent
The Art Institute of Chicago
Chicago 3, Illinois

Dear Miss Vincent:

Mr. Rogers phoned this morning and suggested that I write to you regarding shipment of eleven pieces of folk art sculpture. These were picked up by Hayes Storage for packing and shipping via freight. The entire collection is to be insured for \$5000, broken down as per the attached list.

Will you please make sure that the insurance is placed on these immediately, before Mr. Rogers gets back to Chicago.

Sincerely yours

EGHla

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Mr. D. S. Defenbacher

February 26, 1962

Mr. D. S. Defenbacher, Director
Fort Worth Museum of Art
9th and Throckmorton
Fort Worth 2, Texas

Dear Dan:

Thank you for sending me the addresses. I shall put these three worthies on the mailing list, in the hope that their cards will be transferred to the customers file in the near future.

For your information Mr and Mrs and Miss Weiner called in a body several days ago with Ed Barnes. We had a very pleasant session and I was very excited about the youngster who seems to have an extraordinary response to paintings.

I showed them a good many paintings after they had spent some time in the main gallery where a one man show of Georgia O'Keeffe's work is on view. They appeared greatly impressed with the exhibition and spoke of two pictures in particular with enthusiasm. They also explained their situation, and I agreed that it would be just as well that they wait for final decisions on any work of art until they actually moved into the house. Since I cannot force sales, I do not know how far I got. It is difficult in view of the fact that every picture has to be selected for a specific spot in relation to the space and color scheme, as well as the use of the room. Because I have no idea whatsoever what the interior or exterior looks like, I could not very well insist on a specific picture for a specific spot. On the other hand everyone seems to be agreed that the Stuart Davis is unquestionably the ideal picture for the spot they all had in mind. Why don't we stick to that number of the time being. I promised to ship it again when the interior is complete. They were very excited about some of the Marins, but that too I suppose should wait.

Incidentally, Charles spoke very casually to the young man, and whether he wish to be considered agent and receive commissions on any of the purchases made by

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ans

4/16/52

91 South Street
Northampton, Mass.
March 22, 1952.

Dear Mrs. Halpert:

After seeing your article in Life Magazine I got the foolish notion to write and ask you to look at my first attempt. I haven't had any lessons - as perhaps - you'll be able to guess. I have lots of ideas that I wish I were able to put on canvas but I don't have the time or patience. It has to go on quickly and I have to finish it the same day.

The picture represents a conscience (that never sleeps) and took me about a half hour to paint. It is so colorless - I thought it might interest you.

Please forgive me for taking up your valuable time. I would be very thankful for any comment - even if it were - throw it in the ash can.

Very truly yours,
Lois Gordon

February 9, 1952

Miss Boyer, Secretary to
Mr. Nelson Rockefeller
30 Rockefeller Plaza
New York, N. Y.

Dear Miss Boyer:

I am enclosing three letters which are
self-explanatory.

I recall the transaction perfectly but
naturally hesitated to give the information
requested, before clearing with
you.

I will follow your wishes in the matter.

Sincerely yours

EGH1a

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March 22, 1952

Mr. Duard W. Lagging, Director
University Art Galleries
University of Nebraska
Lincoln 8, Nebraska

Dear Mr. Lagging:

Thank you very much for sending us the
three catalogues. We shall forward them
accordingly.

May I take this occasion to tell you how
impressed we are with the catalogue. It
is a handsome job and we congratulate
you

Sincerely yours

DWH:la

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March 10, 1962

Mr. Joseph T. Fraser, Jr., Director
The Pennsylvania Academy of the Fine Arts
Philadelphia 2, Pennsylvania

Dear Mr. Fraser:

Thank you for your letter.

All my life I have wanted to be a museum Trustee so that I too could take a winter vacation away from the snow and rain of New York, but dealers, like museum officials, don't take winter vacations.

To help you with your gymnastics, I discussed the matter thoroughly with Stuart Davis, and although we had already given you museum prices, we are prepared to take a 10% cut, reducing the price of "Ultra-Marine" to \$2250. Stuart will be very happy to be represented with this painting in his home town, and I hope vice versa.

If the Philadelphia Museum decides to acquire "Visa" the representation will be a noble one. I have just written to Mr. Clifford asking whether he would like to have the picture forwarded to the museum, and if so I shall communicate with you in the hope that you can arrange to have it sent at our expense.

Do come in to see the Shahn show which opens on Tuesday March 11th.

Sincerely yours

EGHla

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February 16, 1952

Mr. Vincent A. Hartgen
Head, Department of Art
University of Maine
Orono, Maine

Dear Mr. Hartgen:

You start your letter of February 12th with the statement that you are surprised. May I say that I too am surprised -- by your final decision.

I may be naive, but the action of your committee seems very strange. The donor would still have his name on the plaque to be attached to the painting as the individual who is making the contribution of \$200 wants to remain completely anonymous and there would be no indication on the picture of any other contribution. However, I am resigned to let me matter rest.

Whenever you are ready in the future, we shall make another selection for you bearing in mind the final figure so that we do not include any paintings which Mr. Marin does not wish to release, under \$1000.

When you are next in town I shall be glad to show you what we have of the 1951 production, and any other Marins that you may wish to see. I am sure you will enjoy the experience.

Sincerely yours

EGH:la

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March 15, 1932

Mr. William L. Wright
1025 Connecticut Avenue, N.W.
Washington 6, D. C.

Dear Mr. Wright:

It was good of you to write me so promptly.

I am so sorry that Mrs. Wright is indisposed. Naturally I can understand that she should not be disturbed at this time.

Both Mr. Marin, Jr., and I have been going through the stock trying to recall the picture that you indicate as your choice, and unfortunately neither of us can recall the specific example referred to. Is there any possibility that you will be in New York in the near future, we can then go through a group of the Marins and locate the picture you have in mind.

Wont you please let me know. My very best regards to Mrs. Wright.

Sincerely yours

EGH:1a

Mr. Stephen Stone

The same thing. Furthermore, since my informer in Washington made it very clear that with the withdrawal of the WPA and all government support of the arts, the officials quietly welcome any such ideas.

I hope that you can convert the City of Boston into a City of Art.

My very best regards.

Sincerely yours

EGHla

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March 27, 1952

jury for which consisted of Vaclav Vytlacil, Chaim Gross and Abraham Rattner. All of the local shows in which my work has been accepted have also been juried shows but unless one can get his work accepted in New York and shown, it seems a long road up.

I am 34 years old, am divorced (a casualty of the last war) and my greatest interest and desire is to become a really good artist. I am wondering if you might be willing to have a look at some of my paintings if I shipped them to you (none are very large) and they are abstract. Mr. Heliker seemed pleased with the results of my year's work under him and since it was my first full year in my life devoted solely to art, I was grateful to have it and exceedingly eager to make every moment count. In addition to my work at Columbia I attended night classes at the Art Students League the first session I was in N. Y.

Thanking you for your courtesy and hoping you can help me, I am

Very truly yours,

Frances L. Rex

Frances L. Rex

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R & G FURNITURE CO.

PHONE 2-1101

AT THE SIGN OF THE



ROCKER

116-124 MAIN STREET
EVANSVILLE 8, INDIANA

2-18-52

Downtown Gallery,
32 East 51st St.,
New York 22, N. Y.

Dear Mrs. Halpert,

I guess I didn't make myself clear before. I can't at all guarantee a sale of a Marin - nor will I engage our museum to make such an assurance. I have never given you any reason to believe that we would, though the correspondence does pretty well indicate that you are sending the show - and hope that we will sell.

I have three active prospects, and I hope to have time when the pictures are here to manage the sale. If I don't make any, I will give you a shot at them, as I am sure that you can do better.

Please don't continue to insist on that guarantee business - you are the only gallery in New York that makes such a demand. As far as entertainment is concerned, of course that is what it is - the other things, like educating the public, making sales and propagandizing are incidental.

I have been handling this personally, instead of through the usual formal procedures, because I know that you are hard to do business with.

New York State Historical Association
Cooperstown, New York

LOUIS C. JONES
DIRECTOR

February 25, 1952

Miss Edith Gregor Halpert, Director,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

Dear Miss Halpert:

Thanks for your good letter
and I think what we need to do is to sit
down together over lunch or a drink and talk
out some of these problems which concern
and interest us both.

I will give you a ring the first chance
I get.

Cordially yours,



Louis C. Jones
Director

LCJ:W

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SANTA BARBARA MUSEUM OF ART

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It will be fine to see you in April. Esther and I will let you know what our plans are. We will leave here around April 8th, and should be in New York around the 12th or so, even if we stop en route.

Thanks again for all your help.


Some time you might speak to Mr. Ludington about the Museum's having a purchase fund, which we never have had. I find it very grim working without one, and this is one of the reasons why I never care much whether I come to New York any more, because I feel my hands are tied.

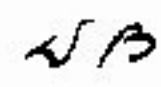
Greetings to you and to Charles Alan.

As ever,



Donald Bear, Director

 P.S. Please send any Ben Shahn photographs you have, and bill us.

Thank you. 

P.P.S. I have just telephoned Tom Robertson. He thinks that he will try to have part of the show in September and early October, possibly just the West Coast owned pieces and the dealer-owned pictures; also whatever he may wangle from other lenders.



Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

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March 8, 1952

Mrs. Mildred Baker, Asst. to Director
Newark Museum of Art
Newark, New Jersey

Dear Mildred:

As you may know, I am working on a collection and have been for some years, for Mrs. J. Watson Webb at Shelburne, Vermont. I am now trying to assemble a small library for her and am very eager to include the two folk art catalogues issued by the Newark Museum, one on paintings and one on sculpture. Is there any chance that you can dig one of each up for her. If so, will you have them sent directly to the address given above. I shall be most grateful.

Sincerely yours

EGH1a

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS
PHILADELPHIA 2, PENNA.

JOHN F. LEWIS, JR., PRESIDENT

C. NEWSOLD TAYLOR, TREASURER

HENRY S. DRINKER, VICE PRESIDENT

JOSEPH T. FRASER, JR., DIRECTOR & SECRETARY

VERNON M. DOOGUE, CURATOR OF SCHOOLS

March 19, 1952

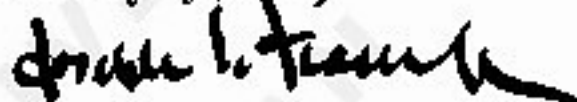
Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

I have just received a letter from Mr. Henry Clifford telling me that the Philadelphia Museum is postponing the acquiring of a Davis. I was about to give the order to send "Visa" back to you when I was informed by my superintendent that the case in which you had originally sent the picture was one containing three items: "Visa," "Ultra-Marine," and a third picture by Ralston Crawford entitled "New Orleans Still Life." This third picture was invited for an exhibition of the Academy Alumni, which is still current, and which will continue through April 6, 1952.

If the shipping of the Davis picture can await the end of this show, the making of a new box can be saved. However, if you have immediate need for the Davis, please let me know, and we will send it off with promptness.

Sincerely yours,



JOSEPH T. FRASER, JR.
Director

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<u>Artist</u>	<u>Title</u>	<u>Medium</u>	<u>Date</u>	<u>Yours. No. (if given)</u>	<u>Purchase Price</u>
* Bennett	Haying	watercolor	(19)37	6	70 4/38
* Breinin ✓	Sunlit Farm	"	(19)38	61	50 4/38
* Fenelle ✓	Minnesota Farm	"	1937	45	45 4/38
* Varian ✓	The Champ	gouache	(19)38	-	100. 12/38
F Prestopina ✓	American Landscape	watercolor		-	50 4/38
Spencer ✓	Saint George's, Bermuda	Oil on canvas		15	100 4/35
Spencer	The Bay	Oil on canvas		-	325 4/38
* Lewandoski	Lighthouse Service station	Watercolor		59	35 4/38
*1 Jakovsky ✓	Cincinnati in the winter	watercolor		108	gbb 120 12/38
Kuniyoshi ✓	Girl Reading	pastel	(19)38	50	300 4/38

On all: Date purchased, Price, Present value, Photos available.

Those with astericks: Country and year of birth of artist.

Where missing: Date of work.

I have nearly all the information about the paintings Rainey Bennett did in South America, except the value. They were insured for \$85.00 each when they toured with the Museum of Modern Art show. Would this value still be valid?

175
250

Perls

4 February 1952

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Fyvie:

Thank you for your letter of January 31. Glad to hear that you sold the Shahn, and thanks for the check. We are grateful, too, that you are returning those paintings we need so badly.

Oh, I will take care of Mr. Wolpin. And his frame.

The deal on the Ladington Spencer is not quite clear to us. Are you involved in it? Do let me know about this.

I had a long, long letter from Bill which I was delighted to receive and which I am in the process of answering by hand. I was so glad to hear from him. His sister and brother-in-law have been in the gallery a couple of times. We invited them to a party we had for Jack Levine, but they could not come.

The tone of your letter saddened me. Why don't you come to New York and cheer up?

Best to you,

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

is another idea which has been followed. He purchases not sent to make the outright gift immediately, there for an individual who is not in business and who does

ason, Director
Center
b6
b7C
b7D

[illegible]

erator, I am sending you the data in-
allowances and am enclosing the
ter dated September 22nd, which brings
to date. It also points up the fact
activity is encouraged not only by art

directly to Bart Hayes, you will
I am sure, a special letter which he
o gifts made by people who want to
go for some years before they are
man to the institution. It is a simple

Also buy a painting to be used for a reproduction. This is a complete deduction to law the picture is used up with the owner can of course take the painting as, since it has no further value.

purchases pictures just for decoration,
the cost over a period of ten years,
of Chicago has followed the latter

LAURENCE H. ELDRIDGE
President

EDWARD STARR, JR.
Vice-President in Charge of Finance

HENRY C. FITZ
Vice-President in Charge of Art

EDWARD S. LOWER
Treasurer

JAMES KIRK MERRICK
Secretary

DOROTHY KOHN
Executive Director

The Philadelphia
ART ALLIANCE
251 South Eighteenth Street
Philadelphia 3

February 21, 1952

Miss Edith Gregor Halpert,
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Miss Halpert:

Your letter disturbs me more than I can say. Of course I can understand your irritation with us for not having made more of a splash and in one instance, I agree that we were remiss in not printing a catalog for the show. The Art Alliance has had to economize this year and only in rare instances, have we printed catalogs, though I wrote up the Show and Fredenthal quite thoroughly for our Art Alliance Bulletin which is sent to all of the country's Museums, etc.

We felt that since Fredenthal hadn't any discernible connections or collectors here that an opening would not have accomplished much and the lack of sales was certainly not due to us, for we made every effort, as you do, to effect such results.

After all we do go to considerable trouble and expense to show New York artists here (no similar effort is made by any New York organization) and we do present the work in the best manner possible here. Then too, you did not let us know your wishes in advance regarding an opening etc. I am sure that many Philadelphians were made aware of Dave's work and that eventually we will benefit from his show here.

We appreciate tremendously your cooperation in permitting us to show your artists and I hope there will be a next time, when we will bend over backwards to do everything you would have liked in this instance.

With sincere apologies for my defection (which was completely unintentional) I am a profound admirer of Dave's work) and sending warmest personal regards.

Very sincerely,

Albert Gold
Albert Gold
Chairman
Water Color Committee

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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be published after a reasonable search whether an artist or purchaser is living, it can be assumed that the information was published 60 years after the date of sale.

Mr. Louis C. Jones:

Dear Mr. Jones:

This convinced us that it was made in America, possibly by a German trained carver.

The figure was reproduced in the Index of American Design and subsequently in the

- Currier Express of Buffalo July 1932
- New York Evening Post October 2, 1932
- Art News October 1, 1932
- Smith College Museum of Art Bulletin June 1938
- Pictorial Section of the May Issue, 1938 under the heading of "Smith College Museum of Art Recent Acquisitions"

It was exhibited at the

- Newark Museum #32 of the catalogue "American Folk Sculpture" October 1931
- Albright Gallery, Buffalo Centennial Exhibition July 1932
- The Downtown Gallery From Sept 28 to Oct 9, 1937 in an exhibition entitled "American Folk Sculpture reproduced by the Index of American Design"

I think you will find copies of the Newark Museum catalogue and the Smith College Bulletin available, both of which furnish additional information, which we supplied at the time.

I also have data on a number of other objects in your collection which came from the gallery originally. If there were only leap weeks as well as leap years giving an additional two or three days per week, life would be ever so much more simple.

It was so nice seeing you, and I do hope you will keep in touch with us.

Sincerely yours

March 29, 1962

Mr. D. S. Defenbacher, Director
Fort Worth Art Association
Public Library
Fort Worth, Texas

Dear Dan:

I have just returned to the gallery after a short absence and found your letter.

I recall that there were some scratches on the painting when we sent it to you, but the photograph which I am mailing to you under separate cover will indicate that there were serious additional damages incurred while the painting was out of our possession. Would you please call attention to your insurance broker, so that we can make some adjustment about the additional repairs.

I received a note from Mrs. Weiner in connection with the article which appeared in LIFE. It was charming and friendly, but she ended by saying that they would not consider the Stuart Davis at the present time. I too am baffled. And so it goes.

Best regards to you and Ann.

Sincerely yours

EGHla

THE ART INSTITUTE OF CHICAGO

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CHAUNCEY McCORMICK, President

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ROBERT ALLERTON, Honorary Vice-President

PERCY B. ECKHART, Vice-President

RUSSELL TYSON, Vice-President

WALTER S. BREWSTER, Vice-President

HOMER J. LIVINGSTON, Treasurer

DANIEL CATTON RICH, Director

CHARLES FADENS KELLEY, Assistant Director

CHARLES BUTLER, Business Manager

LESTER B. BRIDHAM, Secretary

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

March 10, 1952

Dear Mrs. Halpert:

As you know I am a Dove enthusiast and I would like to see a retrospective at the Art Institute. 1952 would be out since our program is getting completely filled. I am going to be in New York the first week in April and will call you around the 7th.

I did not know of the Davies Exhibition in 1912 in Chicago. I will look forward to getting the slide of the Ben Shahn.

With kind regards,

Very sincerely yours,

Dan Rich
Daniel Catton Rich
Director

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

ask to see slide

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

make a living for his mother
and himself if you could help
him in any way. you would
also profit by doing so, his
name is.

Mr Robert S. Brown,

18 Ashby Ave,

Greenville,

South Carolina.

Certainly hope you can see
your way clear to help him.

I am.

Sincerely,

Sue E. Spellmeyer

2642 - 45th St. So.

St Petersburg,

Florida.

*Mrs. Goulding K. Wight
32 Warren Place
Montclair, New Jersey*

March 19, 1952

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Miss Halpert:

I suppose you have been deluged with letters similar to this one since your appearance in Life Magazine - but since your Gallery offers the opportunity I seek for a young painter, I wish to tell you the following story.

Some time ago, our Church sponsored a D P family from Hungary. When they finally arrived their apartment was not ready for them and so we took them in our home for a week. It developed that this young Hungarian is an artist who fled Hungary with his wife and child, and his paintings which the Communists were trying to commandeer. He was educated at the Academy of Budapest and the Univ. of Munich. While in a DP camp in Germany, some of his paintings were shown in the Munich Museum and won an award. (which he has)

The paintings are extraordinary. They are large canvases in oils and mostly of a religious nature. The artist is trying to create a new school of thought in religious painting and therefore feels that showing one or two paintings does not convey his philosophy.

Brooklyn N.Y.
February 10, 1952

Dear Sir:

Your advertisement of this date in the Times appeals to me as I have experience as porter and handyman and can furnish excellent references. I am 48 years of age 5 ft 11 in 165 lbs Physical fit. I would appreciate an interview with you in regard to this position. Hoping you will give my application your kindest regard.

I remain

March 16, 1962

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Mr. Frederick S. Wight
Associate Director
The Institute of Contemporary Art
138 Newbury Street
Boston 16, Massachusetts

Dear Mr. Wight:

We have been checking our files for a color plate of Jack Levine's work, and find that several have been published. In our own possession we have the plates for "Apteka" which we have used on our catalogue, and which was also reproduced in the American Artists, June 1961. In Fortune Magazine, the June 1960 issue, there was a reproduction of "V.I.P." belonging to James S. Schramm of Burlington, Iowa. SEVENTEEN reproduced "Reception in Miami" in conjunction with an article I wrote regarding media. This painting belongs to the Whitney Museum of American Art. "String Quartette" has been reproduced in so many publications in so many sizes that it will be a matter of personal choice on your part to select the plate. The Metropolitan Museum, which owns the painting, no doubt has all the data. Fortune also reproduced "The Syndicate" in November 1948. This belongs to The Museum of Modern Art. "Welcome Home" was reproduced in LOOK Magazine, February 1948. The painting belongs to the Brooklyn Museum. VOGUE reproduced "Planning Solomon's Temple" in May 16, 1942 issue. This is from the collection of Herman Shulman.

Thus you have a very wide choice for your catalogue and of all these plates, no doubt several can be obtained without much difficulty. In connection with LIFE AND FORTUNE they are very generous about making electros, if they still have the originals in file.

I think it would be best for you, Jack and myself to meet here where all the records are maintained to make the preliminary selection. If you will let us know several days ahead, we can plan accordingly. Or if you would prefer to spend an evening working with this, I shall be delighted to have you and Jack for dinner and we can work on the exhibition leisurely afterwards. I shall wait to hear from you.

Sincerely yours

time basis. Finances will not permit me to do this. I am un-married, self-supporting, and must hold a steady job for bread and board. However, I do know that if I am deserving, there are many avenues open to me. I am praying that you, or someone with like interest, will help me find them.

I am fully aware that an art school education and a desire to paint do not insure success, nor make an artist. One can have these things but be lacking in the talent and creative ability so necessary to artistic fulfillment. All I am asking is that someone, somewhere, who is in a position to aid me, have as much faith in me as I have in myself. One year of financial backing would give me the stability I so sorely need for producing good, creative work.

I am mailing you a photo taken at a small exhibit I had in Montclair in 1948. You will get a birds-eye view of three of my pictures, plus a terrible picture of me.

If this letter is less than coherent, I know your years of work with people like me will enable you to read some meaning into it. Thank you.

Sincerely yours,
Helen Tyson

group of oils, gouaches and charcoal drawings that show so vast an improvement that he must now be ranked among the best of the younger artists to have emerged from anonymity. A distinct sensibility is felt at work, generously scattering precious-looking colors over roughly blocked-in figures, flowers or landscapes. Working on ambitiously large surfaces, with an ambitious technique, De Niro succeeds in keeping every inch of the canvas alive - spinning the spokes of a parasol with yellow gashes; letting purples or oranges cascade down or push up and across a studio interior. The result is a feeling of luxury, poise and affable richness, combined with a sort of nervous impetuosity, that is more than a proof of maturity."

UNIVERSITY OF NEBRASKA
ART GALLERIES
MORRILL HALL LINCOLN 6, NEBRASKA

February 7, 1952

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Our water color show closes this coming Sunday. We are taking the liberty of retaining Marin's FROM CAPE SPLIT #2 and #5 PERTAINING TO STONINGTON HARBOR SERIES for purchase consideration in March. The other water colors, which you were good enough to lend us, will be returned to you during the week. The exhibition is a very impressive one and has been well received. The Marins in particular have been the focal point of discussion and attention.

The consideration of purchases will be made late in March and should the decision of our purchase consultants be a negative one they will be returned to you with the other loans from your gallery.

Sincerely,

Norman A. Geske
Norman A. Geske
Assistant Director

nag:bos

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THE BUDD COMPANY
PHILADELPHIA 32, PA

OFFICE OF THE
PRESIDENT

February 18, 1952

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

I wanted to thank you very much for your kindness to my wife and me last Friday. We did not come back again on Saturday because we did not feel that we wanted to pay the prices you mentioned.

Thank you very much for your trouble.

Sincerely yours,



Edward G. Budd, Jr.

EGBJr:ds

HUGO KASTOR

March 24, 1952

Dear Mr. Barr:

Thanks very much for your letter of March 19th.

I did not know that the "Paris" picture is the early work of Katsman, and I also did not know that you had preferred the "Brooklyn Bridge" picture.

I note your suggestion that the Downtown Gallery be asked to let you view the new paintings of Katsman so that you may exchange the "Paris" picture for a newer one, and you herewith have "Carte Blanche" to select such other picture of Katsman's as you may prefer. I presume you will take this matter up further with Mrs. Halpert to whom I am sending a copy of this letter.

With kind regards.

Sincerely yours,

HK:GE

HUGO KASTOR

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
11 W. 58th St.
New York 19, N. Y.

Mrs. H. Barr
Best regards
HK

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407 South Hope Street
Los Angeles 17, Calif.
March 4, 1952

Dear Mrs Halpert:

Thank you for remembering us and also
for sending us a catalogue of the artists.

We would like to have you send the paintings of Jonah Kinigstein which you mention so that we can make a selection.

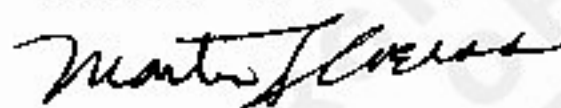
We have been so happy with the two you sent us last year. It is difficult to express the pleasure we get from Katzman everytime we look toward that section of the wall. Meigs holds his own with it.

It looks as if we won't get to New York this year, but the paintings will make us think we've been there.

I noted with interest the young boy on your list who is now in the armed forces. I have not the catalogue before me to remember his name. However, he sounds very interesting.

Once again, thanks,

Sincerely yours,



Martin L Weiss

Mr. Parke House, Jr.,

look out for additional copies, or what would be more desirable from my point of view -- have you write directly to the publications.

I understood of course that there would be no remuneration and am glad to do all I can to be of assistance because of my special feeling for Mrs. Rockefeller and for the collection which holds a very special sentiment for me, needless to say.

When you come to New York I do wish you would look me up. I should very much like to have you glance through this library and to see how much more data available about the specific items at the present time. It would be wonderful to have a really complete catalogue at some future time.

The material will be sent to you as soon as I can get it typed up within the next few days.

I am waiting for some proof of the fact that Jones of
Goswami, who there are several instances of
artists represented in the Book of the collection. It
would be interesting to indicate in the catalogue that
other examples of these artists have been found and to
note where they are. Of course I do not know how cor-
plete you want this catalogue, and the time element is
pretty short for much elaboration. As far as the three
sections in relation to the artist's work are concerned,
there has been very little change and I suppose that
could be repeated verbatim. All the other things ad-
dressed to 1939 have used the same material, and although
I have checked through pretty carefully, I have found
nothing new that could be added in a brief notice.

There are a number of artists who have been particularly successful in the collection of books and there are several artists who have appeared on several of the artists in the collection. I am referring to Francis Field, Joseph Hoxby, Joseph Davis, and others on whom scholarly essays have been written by Robinson of Springfield Museum, Frank Whitney and Mrs. Nina Little. Because the collection is so important I think it would be an excellent idea to assemble as much literature as possible for future scholars and students involved in the study of folk art. I have an excellent bibliography and am assembling a library for one of my clients who is making up a very large collection of both paintings and sculpture. If you wish I can

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ECN1a

K.K 307
Times.

Nathan Greenberg
579 Walton Ave.
Bronx 51, N.Y.
Feb. 10, 1952.

Dear Sir,
Writing in answer to your ad.
Am thirty-six years of age, attended
Morris High School, Bronx, Stewart
Technical School, Cooper Union
Art School, now, am single, and
a veteran of WWII.
Have had varied positions. Will
discuss when called in.

Please call MO 2-0360 or write.
Thank you,

Nathan Greenberg.

JACK'S SANCTUARY

Freehold, N. J.

8-2168-R3

March 23rd, 1952

Mrs. Halpert

% Downtown Galleries

New York City

My dear Mrs. Halpert,

Through Life Magazine I learned of the fine work you are doing for many unknown artists in America, and I wish you continued success in your undertakings.

Would you be interested in seeing some work being done by a friend of mine who has a quaint studio above the feed room at the family poultry farm.

Herb Borden is 26 years of ^{age} a former Navy man and the G.I. bill enabled him to study in Mexico with other Art students. He has been married for the past two years and most of his leisure time is spent working on his canvases. He resides on Bergerville Rd, and his phone is Freehold 8-1226 M 2, if you care to get in touch with him.

Thank you for any consideration you give to my friend.

Very truly yours,

Jack Whitman
Jack Whitman

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Letter from Committee to hold first

February 12, 1952

Mr. Norman A. Geske
Assistant Director
University Art Galleries
University of Nebraska
Lincoln, Nebraska

Dear Mr. Geske:

You may indeed keep the two Marin paintings for further consideration. Nothing pleases me more than tempting museums by keeping important paintings around.

Incidentally, may I say that you chose two superb examples for consideration, and I do hope that either both or one will remain with the others in your collection. The recent Marin exhibition at the gallery was most extraordinary, breaking all records in attendance. In addition twenty of the paintings were sold, including a number from the 1951 series, as well as the sales of both oils and watercolors produced during various years of Marin's activity.

The Waughns were in yesterday and reported how well the exhibition looks.

Sincerely yours

EGH:ls

note to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

704
February 8, 1952

Mr. Edward Hokin
199 Lake Shore Drive
Chicago, Illinois

Dear Mr. Hokin:

I have recently learned that you acquired a Jack Levine painting from the Encyclopaedia Britannica collection and that you presented it to the Art Institute of Chicago.

Of course we are very pleased that this important painting has found a permanent home and I am writing to you to express my appreciation. I also want to call your attention to the fact that an exhibition of Levine's paintings -- produced during the past three years -- is now current. In the event that you will be in New York before February 16th, I hope you will come in to see this exhibition. In any event, I hope to have the pleasure of meeting you when you are next in town.

Sincerely yours

EGHLa

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SZOLD & BRANDWEN
30 BROAD STREET
NEW YORK 4, N.Y.

March 7th, 1952

Mrs. Edith G. Halpert
32 East 51st Street
New York 22, New York

Re: 32 East 51st St., NY

Dear Mrs. Halpert:

Enclosed is tax protest on the above premises for the tax year 1952-1953. Will you please sign it at the place indicated by your initials, have your signature notarized and return the same to me not later than Wednesday, March 12th. Would you also please enclose two copies of an operating statement for the calendar year 1951.

Yours very truly,

Milton Altman

Encl:

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Pl
Used
to
Today*

March 11, 1952

Mr. David Barber
Sturges Ridge Road
Wilton, Connecticut

Dear Mr. Barber:

I appreciate your prompt reply to my letter.

In view of the fact that I have no museum of my own, I am not in a position to make an offer to you and have to depend entirely on your figure, which I in turn will send to my client.

If the collection were to be split up -- and I certainly do not approve of that plan -- I could make you a personal offer for the general distribution of the collection.

In view of the fact that we all agree that it should be kept in tact in a unit, and shown under the name of your father, it is necessary for me to obtain the figure from you -- whatever it may be. The museum I have in mind will be the most important one of its kind in the United States and I feel that it would be an ideal location to honor your father's memory. Therefore I hope that you will communicate with me as soon as you make the decision about the figure you have in mind.

Wont you drop in when you are next in the neighborhood.

Sincerely yours

ESM:la

February 23, 1952

Mr. Donald Bear

Mr. Donald Bear, Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Don:

Ben Shahn and I finally met long enough to go over the file of photographs and make a corrected selection which we think will suit the purposes much more thoroughly. A revised list is now attached, together with the names of owners and such other data as dates. As I have urged both Mr. Robertson and Mr. Price to go Twentieth Century in their plans, this may be a good healthy start. However, frankly I would prefer to have the show in Los Angeles held at the Frank Perls Gallery, rather than at the Los Angeles County Museum, which, from where we are sitting, seems to be a pretty dead institution if I may say so. I am sure that Perls will take over whatever expense is involved as he is very eager to have the show, and will really get some results for the artist from the point of view of making some sales. It is discouraging, as you know, to the artist to have pictures serve purely for educational purposes in spite of the fact that it adds a great prestige to his reputation to be shown under the auspices of Donald Bear and the Santa Barbara Museum. I am sure that you understand what I am getting at. On the other hand, whatever you decide will be OK with us. I understand now that San Diego will have the show during September and that we can expect the pictures some time before the 15th of October. I am referring to those that are for sale.

I think it is a fine idea for you to come here in April. Do let me know ahead so that we can make some entertaining plans. It is always so swell to see you.

My best to you and Esther.

Sincerely yours

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Visson told me the selection should not be limited to a certain number of paintings, and should be as broad as possible, and that the selection should be made by the artist and the Wildenstein representative.

March 12, 1952

Mr. Laurence Rockefeller
934 Fifth Avenue
New York, N. Y.

Dear Mr. Rockefeller:

During your absence I had a session with Mr. Visson of the Wildenstein Gallery, and I am outlining below the plan as proposed to date in connection with the Picasso exhibition:

1. The suggestion is to have between fifty and sixty paintings in the exhibition, forty-five of which will be shipped from London, combining the selection of the artist and the Wildenstein representative, and including a number which are for sale, as well as fifteen assembled in the United States.
2. Of the fifteen in the United States, it will be necessary to send Mr. Visson photographs of the paintings owned by you, by Mrs. Olds, and by other prominent collectors, so that Mr. Visson can make the selection to assure a complete cross section of the artist's work.
3. Wildenstein will arrange with the artist for a foreword, and prefers to have Churchill's name in the catalogue as a lender. We discussed this at great length and agreed that from the point of view of the American art press, it would be better so.
4. The exhibition is to open on Wednesday evening, May 7th, with a private view. This preview evening should be organized very carefully with a list of sponsors, etc. to assure a big turn-out for the opening.
5. The press view will be preceding the opening, on Tuesday.

SPRINGFIELD ART MUSEUM MUNICIPAL MUSEUM OF SPRINGFIELD, MISSOURI

February 19, 1952

Mrs. Edith Halpert
Downtown Gallery
32 E. 51st Street
New York City

Dear Mrs. Halpert:

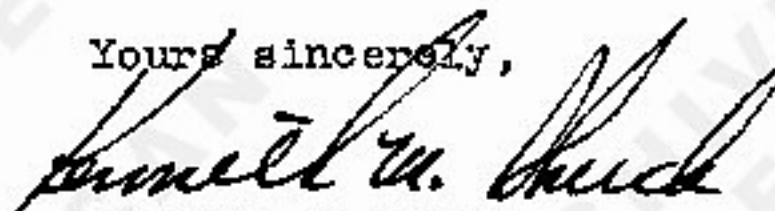
Please forgive this delayed letter. I have returned the Ben Shahn painting to you express prepaid because the Museum Board and I feel that it is not quite the Shahn we would like to have. This does not by any means signify that I have given up on a Shahn, for I want one very much. Nor had the price any bearing on the matter, though I doubt if we will be able to go over 1500.00.

Perhaps one will turn up which you feel might be suitable for us - if so I would appreciate greatly your letting us know.

Miss Harrell and I wish to thank you for your kind invitation while in New York. It was a rare treat to be your guest and meet such fine artists.

With best wishes,

Yours sincerely,



Kenneth M. Shuck
Director

KMS/jh

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Ans. 4/4/52

STAFF, COMMANDER CRUISER DIVISION FOUR
Care of Fleet Post Office
New York, New York
Thursday, 27 March 1952

My dear Mrs. Halpert:

Do you still have Floyd Johnson's BACKSTREET CITY, or has it been sold? I was struck by the composition of the painting seen in the 17 March issue of LIFE. I would like to acquire it if it is not completely out of my price range. I have never purchased a painting sight unseen. But if Johnson's colors live up to his composition, this is it, and I want it. If you still have the painting for sale, perhaps you will give me a brief on the predominant colors.

There is the barest chance that I may get to New York from Boston before this cruiser I dwell upon gets underway for foreign duty again. If so, I'd like to see BACKSTREET CITY.

I consider the search you have made for new, dominant talent in America, as revealed in LIFE, a generous gesture on the part of an obviously sincere dealer. But more than that you have to be a discriminating and benevolent person. I know the young artists, your youthful proteges, could not expect or find better sponsorship. It is encouraging to know that there are those persons left in the United States who, despite the times, have the capacity and the will to put into effect such support of the young. I admire you. I congratulate you.

February 16, 1968

Miss Jenny Lind, Secretary
Florida Gulf Coast Art Center
Clearwater, Florida

Dear Miss Lind:

I was very glad to hear from you finally.
We were considerably distressed because of
the long delay and I finally communicated
with the Columbia South Carolina Museum,
in order to ascertain where the pictures
were. Your letter arrived simultaneously
with Mr. Craft's.

I am glad that you will take care of the
two pictures. We shall expect the Jack
Levine very shortly, and I shall advise
Mr. Colt of Portland that the "Anatomical
Man" is being shipped to him.

Thank you for your courtesy.

Sincerely yours

EGH:la

From the law offices of SOLINGER & GORDON
39 Broadway, New York 6, N. Y.

February 4, 1952

Dear Edith:

My opus which is on view starting today at the Richard Hudnut Salon, 693 Fifth Avenue, is an oil 16 x 20 painted in 1950, called DORIES. An estimate of its value would be very much appreciated.

I plan to stop in one day this week, if humanly possible, to see the Levines.

When will your accountant complete the Foundation's tax return on Form 990? Until it is completed and sent in, there is no possibility of getting our tax exempt status.

Sincerely,



Mrs. Edith G. Halpert
32 East 51 Street
New York 22, N. Y.

March 26, 1952.

Dear Mrs. Halpert,

The Life magazine article has undoubtedly created a deluge of mail for you from every corner of the art world - artists seeking help, advice, recommendations etc.

Rather than explain lengthily of my studies and problems in this letter I have enclosed an outline simply to give you an idea of my study. Since my arrival again in N.Y. the prospects of anything to do with sculpture have been totally discouraging and disappointing perhaps this state, (which I know to be not unique or original) is the reason for this letter.

I am taking the liberty, as many others probably have, to ask if perhaps I could

March 14, 1962

Mr. Duard W. Laging, Director
University Art Galleries
University of Nebraska
Lincoln 8, Nebraska

Dear Mr. Laging:

It was good to hear from you.

Of course are pleased that you are seriously considering the three paintings listed in your letter. As I advised you during your visit the Dove paintings were being raised in price, but that in your case I would retain the figure that you had the previous year -- \$1800. Incidentally, the Washington University has just bought an important Dove also, and the number is gradually being reduced. And, as I mentioned before, the price is considerably increased. However, since we both agree that "High Noon" was about the outstanding example in Dove's career, and because I am so eager to have it in the right place, I shall induce Dove's son to consider the 10% reduction to the University. The same applies to the two superb Marine that you selected.

Of course we hope that all three paintings will remain in Lincoln.

Sincerely yours

EGH:la

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March 28, 1962

Mrs. Edward Marcus
4007 Stoneshridge Drive
Dallas, Texas

Dear Betty:

I have just received a copy of the Daily-Times Herald with a spread on the new club called "Young Collections". Congratulations. I think you have a wonderful idea and I am sure that with you as chairman it will be a howling success. Stimulating new collectors, no matter how small and no matter what the individual taste, is really a creative job, with wide possibilities both in development in taste and in encouraging a cultural growth. Keep up the good work.

As a pioneer collector in the Ground Floor Room, I hope you were pleased with the spread in Life and the dignified approach.

When are you planning to be in New York? It is always so good to see you. My best regards to you and Eddie.

Sincerely yours

EGH_{1A}

MUSEUM OF INTERNATIONAL FOLK ART

SANTA FE, NEW MEXICO, U. S. A.

February 27, 1952.

Mrs Edith Halpert,
The Downtown Gallery,
New York 22.

My dear Mrs Halpert:

Your letter of February 23rd has been received and I would be glad to have you send on to me at my home in Chicago at 70 Cedar Street a portfolio for individual selection of Folk Art that might fit in with the new Museum that I have recently built in Santa Fe.

I am inclosing a folder that may give you an idea of what we are attempting to do at the museum. Yesterday I went in to see Meyric Rogers at the Art Institute but he would not be in for several days. He wanted me to see a painted bride box that you had sent on to him that once belonged to Tony Sarg. I would be glad of any information that you could give me about it. Do you give special prices to Museums?

Very sincerely yours,

Fluence D. Hall

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March 4, 1962

Mr. Edward G. Budd, Jr.,
The Budd Company
Philadelphia 32, Pennsylvania

Dear Mr. Budd:

I certainly appreciate your courtesy in writing to me so promptly and apologize for being late in return.

I regret that I gave you the impression that our prices are high. Of course you did look at the work of our number one artist in America. Perhaps you have seen the catalogue of the current exhibition at the Wildenstein Gallery, representing the Critic's choice in American art. You will note that of the seven critics, five actually had Marin in the exhibition, and the two others could not obtain those that they wanted specifically because they were privately owned and unavailable. Consistently during the past twenty-five years Marin has been selected as the Master, and naturally his prices are above the average. However, we have just received a return shipment from a museum, which too is on a budget, and the paintings they returned by Marin (they purchased two) are all priced between \$1000 and \$1500. They represent a superb cross section, and would give you an excellent choice within that range.

In addition, I shall be glad to show you paintings by our younger artists who are more in the experimental price category, and are in the way of "promissory notes".

In any event, please do not feel that it is necessary to make a purchase when you call. I am very eager to acquaint you with the work of other members of our group and when you have some leisure time in New York, do come in.

It was a pleasure to meet you and Mrs. Budd, and I look forward to another visit.

Sincerely yours

EGHla

prior to publishing information regarding sales transactions. consenters are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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Colonial Williamsburg

Restored by John D. Rockefeller, Jr.

Williamsburg, Virginia

March 17, 1952

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for the memorandum concerning the Abby Aldrich Rockefeller Folk Art Collection which I received from you on March 14. It should prove of great assistance in bringing the catalogue up to date.

I regret to say that we have only one file copy remaining of the original edition of the catalogue, and we cannot part with this. I am very sorry that your file is down to such a low abb.

Most sincerely,

Parke Rouse, Jr.

Parke Rouse, Jr.

February 18, 1962

Mr. Louis Feron
139 West 54 Street
New York 19, N. Y.

Dear Mr. Feron:

I have finally located the records and
find that the weathervane of the Rooster
was priced at \$475.

I trust that this is the information that
you require.

Sincerely yours

EGHla

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researchers are responsible for obtaining written permission
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COPY

March 21, 1952

Mr. Harry Baum
51-59 34th St., N. W.
Washington, D. C.

Dear Harry:

To keep you up to date as to the DG deal, when Edith told me the other day that an important element of the sale consisted of contracts with artists, I told her that we must be sure that the contracts are assignable. She has now sent me the contracts. I find that the contract with Marin grants Edith (but not DG) the exclusive representation and provides that she is to receive the commissions. It further provides that on her death, Marin can elect to terminate the contract. DG is also a party to the contract, but this is apparently because the contract provides for a Marin room to be established in the gallery, etc. Unquestionably this contract is purely personal with Edith, and I have so advised her. She has stated that she may be able to get Marin's consent to the new arrangement.

Edith also sent me the form of the contracts she has with nine artists. These are with DG alone. I am inclined to believe that they are non-assignable by DG. The general rule is that bilateral contracts involving personal services cannot be assigned by either party without the consent of the other (229 N.Y. 114; Williston Sec. 421; 104 N.Y.S. 2d 35). These contracts give DG an option for four subsequent annual renewals. It would obviously be very serious if after DG were dissolved and a new corporation took over, the artists could claim that the contracts are no longer binding on them, especially as to the renewal privileges.

In view of the foregoing, the only safe arrangement available would be a sale of the stock of DG by Edith, assuming Marin has given prior consent. This could be worked by Edith selling the stock to Alan for a price of \$100,000 plus (a) the excess of cash and accounts receivable over accounts payable and (b) the book value of the inventory. I just spoke to Edith and she is getting from her accountant a more accurate idea as to (a); but if we assume that amounts to \$25,000 (as Edith believes) and the book value of the inventory is at about \$27,000, then the sale would be for \$152,000, or at least for \$151,000 plus \$1,000 for the covenant not to compete.

On the foregoing basis, Alan would have to pay \$74,000 at the closing on account of the \$151,000 purchase price of the stock. He would also pay \$1,000 for the covenant. He would

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February 25, 1952

Mr. Paul R. MacAlister, President
Industrial Designers' Institute
1226 North Dearborn Parkway
Chicago 10, Illinois

Dear Mr. MacAlister:

Under separate cover I am sending you a group of photographs in large reproducible sizes. Since I had these printed and have paid 75¢ each, will you please send me a check for those you retain and return the other photographs for my files.

If you want data on these objects, after you decide which you want to retain, I shall send you what we have in our records.

It was very nice to see you. Drop in when you are next in town.

Sincerely yours

EGHla

P.S. I so enjoyed your article in Interior Design and Decoration.

21 February 1952

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Mr. Jerry Bywaters, Director
Dallas Museum of Fine Arts
Dallas 10
Texas

Dear Jerry Bywaters:

The only color-plates available of paintings we suggested are:

Henry Dreyfuss' BOAT AND SEA by John Marin
Reproduced in LIFE, also in portfolio
published by Twin Editions, 360 Madison Ave.
New York 17, N. Y.

Edward Kook's MAY 5 by Ben Shahn
Reproduced in LOOK.

La Toussa Pearls made a big color reproduction of Joseph Hirsh-
horn, too big for your purposes, I think.

If you communicate with the above listed publications I suppose
they can inform you of the color-processes used, and whether or
not they will lend their plates.

Sincerely yours,

329 Maple Avenue Falls Church, Virginia

My dear Mrs. Walcott,

I hardly know how to begin
to tell you the sad news - that
wonderful Maxim just isn't for us.
There is so much movement and emotion
in it that it makes both of us very
nervous. I find that when I get free
I love the picture but as we get a
little tired and I don't dare look
at it - it exhausts me. Three small boys
(and another one coming) don't add up
to a calm relaxing day, and the
picture, I fear, gets the finishing



Quigley

MUSIC STUDIOS

6308 Troost Ave., Kansas City, Mo.

21 Mar 52

Downtown Gallery

NYC NY

Gentlemen:

Is Shahn's CLARINETS AND TIN HORN

for sale?

What is the price?

Yours truly,

Art Jolliff, director

QUIGLEY MUSIC STUDIOS

Helen Breger
San Francisco

March 31, 52

Dear Mrs. Halpert

On a recent visit to the West Coast, Henry Koerner who is a good friend of long years, suggested that I contact you on behalf of an artist whom I represent.

She is Esther Hamerman, 70 years of age and a primitive yet I hasten to add as unlike Grandma Moses as her continental and widely travelled background is from the former's farm life experience. As I believe that you represent Grandma Moses I wanted to mention the dissimilarity.

Esther Hamerman's canvasses depict the memories of her travels, early life in Europe and of her years spent in the West-Indies in a highly imaginative and utterly enchanting manner. Her colors which are richly built up and completely unlike the flat surfaces of most primitives glow with much underpainting and have an overall pattern reminiscent of oriental tapestry. There is a wealth of detail in her figures and buildings and an approach so unique and engaging that it defies description. She started to paint in New York only five years ago and won almost immediate recognition with her first works which were shown in three Audubon Artists Annuals, group shows and one of her paintings won an award at the First Hallmark International Art award in 1949 and was selected for the travelling show. She received much publicity and enthusiastic notices at that time. Right after she went to the West Coast to stay with her daughter and prepared for two one-man

March 22, 1952

Mr. Vernon Nikkel
606 Meredith Avenue
Dumas, Texas

Dear Mr. Nikkel:

Thank you for your letter.

Walter Reiss has been among the most popular artists in the new group, and at the moment we have only large paintings available priced at an average figure of \$300. There is a very handsome one however, size 32" x 22" which is \$225. This may be purchased on the installment arrangement if you do not care to make the full payment at once. On the other hand if you would like to wait until we have smaller examples in the \$100 category, I shall be very glad to get in touch with you. Would you please let me know.

Sincerely yours

EGH:la

February 9, 1962

Mr. Mark Engleman
721 Railway Exchange Building
Kansas City, Missouri

Dear Mr. Engleman:

Some months ago I promised to communicate with you as soon as we had decided on the Georgia O'Keeffe exhibition.

Our catalogue is now going to press and we are planning to open it on Tuesday, February 19th to be continued for a period of three weeks.

The O'Keeffe exhibition will comprise a cross section of work dating from 1914 to 1946 and will include twenty-four paintings demonstrating a great range of her vision and treatment.

I am sending you this advance notice in the hope that you can plan to be in New York during the exhibition. Also, if you can arrange it, I shall be glad to show you the paintings a day or two before the actual exhibition.

I look forward to your visit.

Sincerely yours

EGH1a

New York State Historical Association
Cooperstown, New York

LOUIS C. JONES
DIRECTOR

March 10, 1952

Miss Edith G. Halpert,
The Downtown Gallery,
32 East 51st Street,
New York 22, N.Y.

Dear Edith:

I had a very interesting time with you the other afternoon and am greatly impressed by your fabulous notebooks. I assure you that I shall be turning to them shortly for information.

In the meantime, there are one or two things which might be of interest to you. The person who is publishing the book, Cigar Store Figures in American Folk Art, is W. Porter Ware, Sewanee, Tennessee. His co-author is a Mr. Pendergast.

I am sending you herewith a copy of Janet MacFarlane's checklist of our folk art pieces. We have added a few since this came out but not a great many.

You'll be hearing from me in the near future.

Cordially yours,

LCJ:W
Enclosure

Louis C. Jones
Director

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CLASS OF SERVICE
This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. F. MARSHALL, PRESIDENT

1209

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

DAY 82

1952 FEB 19 PM 9 56

DALLAS TX 19=

MRS EDITH GREGOR HALPERT, THE DOWNTOWN GALLERY=

32 EAST 51 ST NYK=

THANKS FOR PHOTOGRAPHS AND SUGGESTIONS ON COLLECTORS' EXHIBIT. ARE COLOR PLATES AVAILABLE OF ANY PAINTINGS YOU SUGGESTED FOR USE NATIONAL MAGAZINES AND EXHIBIT CATALOG? =

JERRY BYWATERS =

Dallas Museum of Fine Arts

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Mr. Stephen Stone

ion pay the entire cost of the picture or sculpture.

In the case of corporations or individual businesses, the following practices are acceptable.

1. Works of art purchased for advertising or for catalogue reproductions, are completely deductible as a legitimate expense.
2. Works of art purchased for promotion by way or public exhibitions circuit in various parts of the country are also deductible as promotional expense.
3. Works of art may be purchased for the public lounge, for employees' lounge, dining rooms and halls. These are deductible as morale builders in line with piping music into factories or offices.
4. Works of art may be purchased purely for decorative purposes and amortized over a period of ten or five years, depending on the existing arrangement in that organization in connection with the purchase of carpets, furniture, etc.
5. Any business may purchase a painting or sculpture to be reproduced as a Christmas card or calendar, and get an immediate deduction. The same holds true whether an existing work of art is purchased or whether artists are commissioned to make specific paintings or sculptures for the purpose.
6. An organization may award a sum of money to an artist or a group of artists for pictorial recording in connection with research relating to that organization's specific business.

In each instance -- with the exception of the paragraph referring to decoration, when it has to remain as a decoration and maybe amortized as furniture -- a work of art is used up immediately and has no value to the business as inventory, or as an asset. If any member of the organization wishes to take it home, it is completely permissible.

And this is about all I have on the subject. I hope it will give you some ideas as any of these arrangements are actually very beneficial to the artists and in the case of gifts to institutions are valuable to the institution and to the public at large. The artists and the dealers and the shipper, etc., all pay a tax and in the long run it adds up to about

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February 12, 1952
7264 Fountain Avenue
Hollywood 46, California

Miss Edith Halpert
Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Miss Halpert:

I received your letter of February 1st, and am sorry
I haven't answered sooner.

I would consider a price of \$2500.00 for the Wm.
Harnett painting.

Please let me hear from you.

Sincerely,



Edward P. Price

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15 March 1932

Mr. Henry Clifford, Curator of Paintings
The Philadelphia Museum of Art
Parkway at 26 Street
Philadelphia, Pennsylvania

Dear Mr. Clifford:

We are as distressed as you at the disappearance of Ben Shahn's painting EPOCH. The Railway Express Agency in New York is very definite, after much checking, that the painting never arrived here. While you are probably much more experienced in handling such a situation than I am, I would suggest that you immediately claim the insurance. Then the express company's insurance people will really search for the painting in order to avoid payment.

Mrs. Halpert and I have been discussing instituting suit against the Railway Express Agency on the basis that the omission of this important painting from Shahn's exhibition constitutes a damage to him. I wonder if your legal department would have any ideas about this.

We do appreciate all your efforts, and on our part we will continue to press the express company to locate this painting.

Sincerely yours,

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

rior to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

1140 Bingle Rd.
Houston 24, Texas

March 22, 1952

The Editors
LIFE MAGAZINE
9 Rockefeller Plaza
New York 20, N.Y.

Sirs :

Your use of the Downtown Gallery story in the
March 17th issue of LIFE was fortunate for me.
It was my first break into national publicity
to such a degree as only LIFE makes possible.

As one of the participants in the Ground Floor
Group, I can only say it gives me the greatest
opportunity a contemporary artist could wish for.
Mrs. Halpert's experience in promoting American
Art is unequalled. Her new approach to the busi-
ness by guaranteeing a minimum purchase per year
stimulates creative production, and is sound in
every way. For me it has proven to be an encour-
aging arrangement, and with Mrs. Halpert at the
helm, is one in which I have explicit faith.

Thanks to LIFE, a greater public is now aware of
Downtown Gallery's new project.

Sincerely,

Robert Preusser

February 9, 1962

Mr. Donald Bear, Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Donald:

Between the Marin exhibition, which closed, and the Levine exhibition which opened, my correspondence department is hardly in the efficient category.

When I received your letter and the list of names, I was rather distressed with the selection and am waiting for Ben Shahn to come in for further discussion.

My idea of the show as I recall the original intention, was to make it somewhat retrospective, to demonstrate the brilliant variety and development of Ben's work. The list I have before me goes back only three years and furnishes no background material whatever for his current work.

I hope you have not written to the prospective lenders as yet, so that we can have a corrected list which would be more in the nature of a cross section with the bulk in the latter period.

Ben is coming in on Monday when we can sit down and work this out completely, and send you the entire list with addresses and other necessary data.

I hope that you will agree with me in this respect, because after all museum directors and dealers are more objective than the artist, who always want to show the very last things he's done, and who in turn does not present the proper picture to the audience.

If for some reason you disagree with me we can continue in the next chapter. And so, my best.

Sincerely yours

EGHla

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, resellers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

25 February 1952

Mr. Gerald Olinson
357 East 50 Street
New York 22, N. Y.

Dear Mr. Olinson:

We do not consider ourselves critics. For this reason we are reluctant to voice opinions on the quality of work submitted to us.

Occasionally, and possibly in about a year, we may add artists to our roster. We view work on Friday afternoons. You are welcome to bring yours with the understanding that our plans are exceedingly vague, and that we are not in a position to give criticism.

Sincerely yours,

March 21, 1952

The Downtown Gallery Inc.
32 East 51 Street
New York, New York

Dear Mrs Halpert:

The Jonah Kinigstein "Coxcomb" arrived yesterday along with the first day of spring. We like it. Thank you so much for thinking of us again.

We also enjoyed last week's issue of Life Magazine which showed Katzman holding the picture that you had sent us last November. When my wife saw the work of the other artists she mentioned that she thought Kinigstein had a great deal to offer. So once again you have selected the right one for us.

Inclosed check to your order for Kinigstein.

Sincerely,

Martin L Weiss

P.S. The little lady in the foreground of the picture in Life Magazine looked mighty fine too.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Jonesville, Va.,
March 31, 1952.

Mrs. Edith Halpert,
"Downtown Gallery,"
New York,
N. Y.

ans 4/15/52

Dear Mrs. Halpert:

Would like to have you
see an oil painting by

Mrs. Flora M. Blankin, of

Jonesville.

Locally, she is widely
recognized as an artist
of unusual talent and
promise.

If you desire I can
have her send you sample
of her work.

Very truly,

Arthur W. Sword.

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Mr. Ted Weiner

March 14, 1961

to make sales for our artists.

You may be interested to see the March 14th issue of LIFE which lists one of your Texas boys among the good bets of the future.

My very best regards to you and the family.

I have had a most delayed reply in writing you to tell you how much I enjoyed seeing you and your family. I am glad to hear that you are all well and happy. I have a habit of writing you and your family and I am glad to hear that you are all well and happy. I have a habit of writing you and your family and I am glad to hear that you are all well and happy.

EGHla

I want to say to you as I have said previously no picture of his available. Recently someone have been sent by the Whitney Museum to New York -- by the Washington University in St. Louis and by the Pennsylvania Academy. Therefore if you are really interested in considering the basic once again, I would suggest that you have it sent to Port Worth at this time and make a decision shortly -- that is, if your house is near enough completion so that you judge the painting in its surroundings. We shall be glad to send it on without any obligation on your part. We are eager to help you with your problem and are also eager

UNIVERSITY OF NEBRASKA
ART GALLERIES
MORRILL HALL LINCOLN 9, NEBRASKA

March 10, 1952

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

We are soon going to be making our selections for the Hall purchases. Before we do we should like the final prices on some of the pieces under consideration. Therefore, would you give us your price to the University on the Dove, HIGH MOON and the two Marin's CAPE SPLIT and PERTAINING TO STONINGTON HARBOR SERIES?

The Dove water color DOLPHINS has been sold. The show has been very well received to date. You will be receiving our catalog within the next few days.

Sincerely,


Charles F. Loring
Director

dwl;bes

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

February 16, 1952

Mr. Alexandre Rabow
Alexandre Rabow Galleries
547 Sutter Street
San Francisco 2, California

Dear Mr. Rabow:

Although I wrote to you on February 8th, I did not mail the letter as we have been having considerable difficulty in securing the photograph.

O'Keeffe is in New Mexico and her secretary has been en route for some time, making the return trip to New York by motor. We expect her tomorrow.

I regret the delay greatly, but in the case of O'Keeffe, the records are in her possession, or in the possession of her secretary. The moment she arrives I shall have prints made of the paintings I selected for your consideration.

Sincerely yours

EGHla

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UNIVERSITY OF NEBRASKA
ART GALLERIES
MORRILL HALL LINCOLN 8, NEBRASKA

March 6, 1952

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Would you please send us all the information you have on the Harnett, PIPES ALL AROUND. We would like to present this documentation to our purchase consultants when the purchases are made for the Hall Collection of the 23rd of the month.

The catalogs of our exhibition are being mailed this week. We would like very much to have your comment.

Sincerely,

Norman A. Geske
Norman A. Geske
Assistant Director

nag;bes

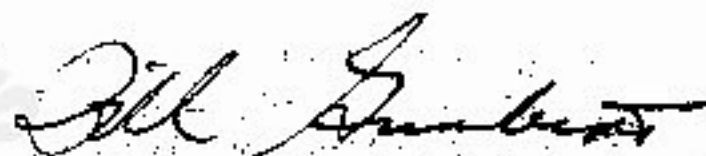
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

1011-2 58012

I merely thought that having done business with you myself I was in a better position to negotiate.

Will you please wire me what your decision is. It is a little late to go out and find some other Marin pictures to fill out the show, but if you tell me that you are not sending any, I will get busy right away. I'm sure there are enough Marin's sold already that we can obtain from the consumer, if not from the source.

Bill Gumberts



SRO

CABLE ADDRESS
SELZFILMS NEWYORK

SELZNICK RELEASING ORGANIZATION

400 MADISON AVENUE, NEW YORK 17, N. Y. • ELDORADO 5-5323

Thursday, March 27, 1952.

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York City, N. Y.

Dear Mrs. Halpert:

After reading "Dealer With An Eye For Talent Tries To Pick Tomorrow's Stars" in LIFE MAGAZINE I knew I'd have to write you. Every artist needs a dealer even more than a mother and father, after a certain artist's age. I mean this symbolically, of course, but you know what I mean.

In other words, I have been doing a certain kind of art, after having written a number of plays, several novels, hundreds of poems, many, many short stories. Some of my poems have been published, I've had a radio broadcast, when my poems were read. I've received a thousand dollar fellowship for playwriting and won a National Theatre Fellowship of \$500. Suddenly I combined writing with art.

Since it seems you have dedicated yourself to art, then I don't hesitate to ask you for some of that time, intensity, and compassion you have had for art. What I ask, is an opportunity to get your comment on the type of art I have been doing. Whether it would be negative or positive is beside the point. I want the opportunity to get it! Will you grant it?

Not having any business stationery of my own I used my husband's, just a lazy habit I came heir to.

May I come in with 50 of my pictures. Frankly, I am not interested in just leaving them and then calling for them. I would like your personal comment, if possible.

Would you give me an appointment at your convenience?

67 West 55 Street
New York 19, N. Y.

Cordially yours,
Stymean Karlen Weiss
Mrs. Stymean Karlen Weiss

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MUSEUM OF THE CITY OF NEW YORK
FIFTH AVENUE, 103RD TO 104TH STREETS
NEW YORK 29, N. Y.

LEHIGH 4-1672

March 3, 1952

Dear Mrs. Halpert:

We are planning an exhibition on Baseball, to open on April 29th and to remain on view until after Labor Day.

In the files at The New York Public Library, we came across a clipping from "The Art Digest" of March 1, 1934, showing an 8-foot statue of "Babe Ruth" by Reuben Nakian, then on exhibition at the Downtown Gallery. Do you know its present whereabouts and ownership, please? Have you any Baseball subjects which would be available for loan? We should welcome any assistance and suggestions you may care to make regarding possible sources, etc.

With many thanks for your consideration of our problem and all good wishes,

Sincerely,

Grace M. Mayer
Grace M. Mayer

Mrs. Edith Gregory Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

GMM.eks

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February 26, 1962

Mr. David Rosen
112 East 10th Street
New York 3, N. Y.

Dear Mr. Rosen:

Will you be good enough to ask your secretary to make a single bill (as a duplicate) for the first Stuart Davis which appeared on your bill of December 14th reading as follows:

For cleaning and repairing
large painting by Stuart Davis \$150.

Sincerely yours

EGHLa

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Dear Miss Halpert:-

I beg that
you keep my correspondence
with you in confidence. I have
tried with love & flowers &
help Mrs D - She is apparently
unwilling to be helped. She has
been left psychology books &
apparently is trying to heal
herself (& others) thru this
means which is extremely
dangerous. The truth is
that no one can really help
her and the reason is one
which I cannot state without
involving myself in a
dangerous situation which I
cannot do. Until this is rectified
there is little hope for her recovery.
D.M., 1

PIERSON K. MILLER
155 EAST PARK STREET
CARLISLE, PENNSYLVANIA
PHONE 140-W

2-452

THE DOWNTOWN GALLERY
NEW YORK, N.Y.

DEAR MRS HALPERT:

You will probably remember me, I am the person
who sold you the collection of Schumacher last
year. Are you interested in purchasing any more?

I have been able to find three pieces, they
are as follows 1- LION - 1- ROOSTER 1- PARROT
These are all small pieces, but have fine original
decorations. If you are interested please let
me know.

Sincerely yours

Pierse K. Miller

30 Rockefeller Plaza
New York 20, N. Y.

Room 5600

March 25, 1952

Dear Mrs. Halpert:

I am terribly sorry to have to bother you again with questions about paintings you sold Mr. Nelson A. Rockefeller years ago. I heard you say that you were soon going to destroy the old records so thought I'd better hurry. You will be pleased to know that, barring new purchases I am nearly finished with old problems!

I have enclosed a list of paintings which Mr. Rockefeller purchased about 1940 and the information I would like about them. This is not urgent so any time convenient would be wonderful.

Please thank Mr. Allen for taking care of the Shahn photographs for me.

I certainly appreciate your helping me out with this information. With many thanks,

Sincerely yours,


Carol Kinzel

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York 22, New York

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purchaser is living, it can be assumed that the information
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Note Our
Program has been
continuous from
this date but
This program
has a complete
list of the
Boston Art.
App.

March 28, 1952

Mr. Walter Feldman
School of Fine Arts
Yale University
New Haven, Connecticut

Dear Mr. Feldman:

Thank you for your letter.

I am very pleased that you are about to make your public appearance and think that the sponsorship of the Artist's Gallery an excellent one. This will in no way effect any future plans in connection with this gallery, and I shall look forward to the one man show referred to. As I advised you during your last visit, any additions we may make will not take place for a year or so, until we put all the new artists on the map permanently.

Sincerely yours

EGH:la

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DEPARTMENT OF ART
CARNEGIE HALL

UNIVERSITY OF MAINE

ORONO, MAINE

February 21, 1952

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

My dear Mrs. Halpert:

Please do not feel upset at the contents of my last letter, which I am sure did not explain (as words cannot do) all of the complications involved in our recent Marin activity. You must not feel offended that we, as a university, haven't accepted your very generous offer to raise the necessary two hundred dollars from an anonymous source. Universities, as you must certainly know, have very peculiar and sometimes very obscure philosophies about such things as gifts, anonymous donors, purchases etc. The current problem of the Marin painting got mixed up in one of these intricate policy-philosophies. The unpleasant part about it is that I have had to do the corresponding, in which respect I am ashamed to say I am not skilled enough with words to make my ideas clear to you.

When a painter like me finds himself in an administrative position such as the one I hold, I become aware time and time again how much an artist is not a part of the business world in which he lives.

Will you please forgive, therefore, all of the unpleasant and awkward situations I have caused you during the recent months of complicated correspondence re the Marin watercolor? As I told you in my last letter this is not a termination of activities, but rather a cessation.

We will be in touch with you again, for sure.

Very cordially yours,

VINCENT A. HARTGEN
head, department of art

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prior to publishing information regarding sales transactions; researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. F. MARSHALL, PRESIDENT

1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

The time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

NA503 PD=DAYTONA BEACH FLO 14 700P=

1952 MAR 14 PM 8 34

MRS EDITH G HALPERT=

32 EAST 51 ST=

CONGRATULATIONS AND DO I HEAR MUCH GNASHING OF TEETH IN

57TH ST BEST REGARDS=

LORETTE K HOPPIN=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

February 8, 1952

Mr. Laurance Rockefeller
834 Fifth Avenue
New York, N. Y.

Dear Mr. Rockefeller:

Just for the records, I thought you would be interested in the fact that "Lobster Boat", which has been considered one of Marin's outstanding paintings, is reproduced in two major publications on the artist.

You will find the reproduction on page 225 of the book entitled "JOHN MARIN" by Mackinley Helm, published by Pellegrini & Gudahy in 1948; and plate 7 in the catalogue of his retrospective exhibition in Boston, which was held at the Institute of Modern Art in 1947. It would be well for you to have your secretary keep a record of information in relation to all of your paintings. It is so helpful to future historians.

I enjoyed so much my visit with you and Mrs. Rockefeller, and am now working out a tentative schedule to present next week at the publicity meeting. Do you want me to continue communicating with you, or would you rather turn the details over to Mrs. Olds. I shall be glad to follow your wishes in the matter.

Sincerely yours

EGH:la

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BORIS MIRSKI



ART GALLERY

ETCHINGS
PAINTINGS
WATER COLORS
FINE FRAMING

OIL PAINTINGS
RESTORED

166 NEWBURY STREET - BOSTON 16
COMMONWEALTH 6-5894

March 10, 1952

Dear Edith,

Four pictures were sold from the Simerin show and I do hope to sell at least two more. The prospects are good. The pictures sold are:

<u>Title</u>	<u>Price</u>	<u>Purchaser</u>
Aging Actress (Oil)	\$ 600.00	Joe Gersten
Family Portrait (Oil)	350.00	Mr. & Mrs. Karl Margolis 250 Commonwealth Ave. Boston, Mass.
(I think this might be the beginning of a good collection)		
Display (Casein)	250.00	Mr. & Mrs. Stephen Stone 941 Centre St. Newton, Mass.
My Mother's World (Casein)	350.00	Mr. & Mrs. Lester Dana 79 Bay State Rd. Boston, Mass.

We are keeping two oils - Mother and Daughter and Saturday Night.

Vendors will be delivered to you by Boston Truck for your Spring show. I am sending you in a separate parcel photographs of Family Portrait and Display.

I have sent you by parcel post five Shahn silk screens, Empty Studio.

Either this week-end or the first part of next week I hope to call on you in person as I would like to make definite plans for the Downtown crowd and Americana.

In a couple of days final papers will be presented for signature regarding the establishment of the reorganization. I will report in person.

Faithfully,

Boris

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

11 Burch Street
Arlington, Mass.
March 18, 1952

Dear Mrs. Halpert,

In the past six months I have become quite interested in modern painting. Since it is impossible for me to go to an art school I have been getting informal instruction in creative design and color harmony one evening a week.

I have a few problems worked out on water-color paper in oil paints. If I sent one or two of these to you with an explanation attached to each would you be generous enough to look at them and give criticism. That is, am I wasting my time or have I anything worthwhile developing for a possible future in this or a similar field?

You are undoubtedly besieged by such requests from "young hopefuls", therefore anything you can say to help put me on the right track will be greatly appreciated.

May I hear from you?

Sincerely,

Laura Moore



The State of Wisconsin

STATE HISTORICAL SOCIETY

816 STATE STREET

Madison 6, Wisconsin

March 6, 1952

CLIFFORD L. LORD
DIRECTOR

CR
Downtown Gallery,
32 East 51st Street,
New York, NY

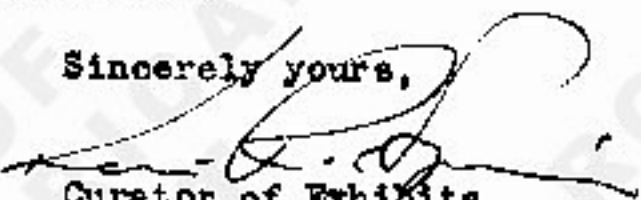
Dear Sirs:

I am currently engaged in arranging an exhibition containing some contemporary American art to be shown locally by the Madison Art Association during the month of April. For this exhibition we are extremely anxious to obtain a painting by Mr. George L.K. Morris. Since he has rarely been shown in this particular part of the country I feel it would be a fine thing to have a work by him included in this show. I am particularly interested in obtaining Converging Disks. I wonder if this painting is available for loan next month. If it is not, could you possibly suggest a similar or representative work by Mr. Morris we might borrow. I would be most grateful for your suggestion in this regard.

We are able to pay any shipping, packing, and insurance costs. The painting would at all times be handled by professional people and housed in a fireproof building.

Would you inform me as soon as possible if this painting is available and if not, some other work you think representative. I would appreciate knowing the size of the painting you suggest also.

Sincerely yours,


Curator of Exhibits,
State Historical Museum

Kenneth R. Hopkins,

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Mr. Louis C. Jones

February 23, 1952

Mrs. Louis C. Jones, Director

New York State Historical Association
Cooperstown, New York

Dear Mr. Jones:

Thank you for your very nice letter.

I feel strongly that if more of us could work together in relation to American Folk Arts, we could really accomplish a good deal in this very young field. Just a comparison of photographs would be a very valuable asset toward further identification, and all in all might encourage additional scholars like Mrs. Little in equally thorough research.

As you may know we have practically a complete file of photographs, recording paintings and sculpture we have sold during the twenty odd years, as well as those in my private collection and a good many of the objects we still have for sale. From time to time we have found a signature on one picture or a definite identification which has been applied to others, and gradually groups of paintings, as well as sculpture, has been re-listed under the proper names.

Perhaps some time it would be possible for you to send me a complete file of your photographs and I could in turn pick out, from our files, corresponding examples and return your photographs with my suggested identifications. Or, if you had some time to spend with me, we could go over our books completely so that you could make a selection for checking. In any event, I think that this idea should be considered, even if eventually some third person were hired to do this work. It looks like a good job for a Guggenheim Fellowship, and I believe a very worthwhile one, particularly now that the interest in this material is growing at such

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ALB

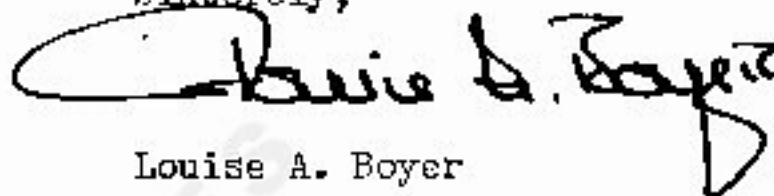
ROOM 5800
30 ROCKEFELLER PLAZA
NEW YORK 20, N. Y.

February 11, 1952

Dear Mrs. Halpert:

Thank you for your letter of the ninth with the attached correspondence with Mr. Louis Feron which I am returning herewith. I appreciate your bringing this matter to our attention. However, there seems to be no reason why Mr. Feron should not be given the price of the weather vane which according to Mr. Rockefeller's records was \$475.00.

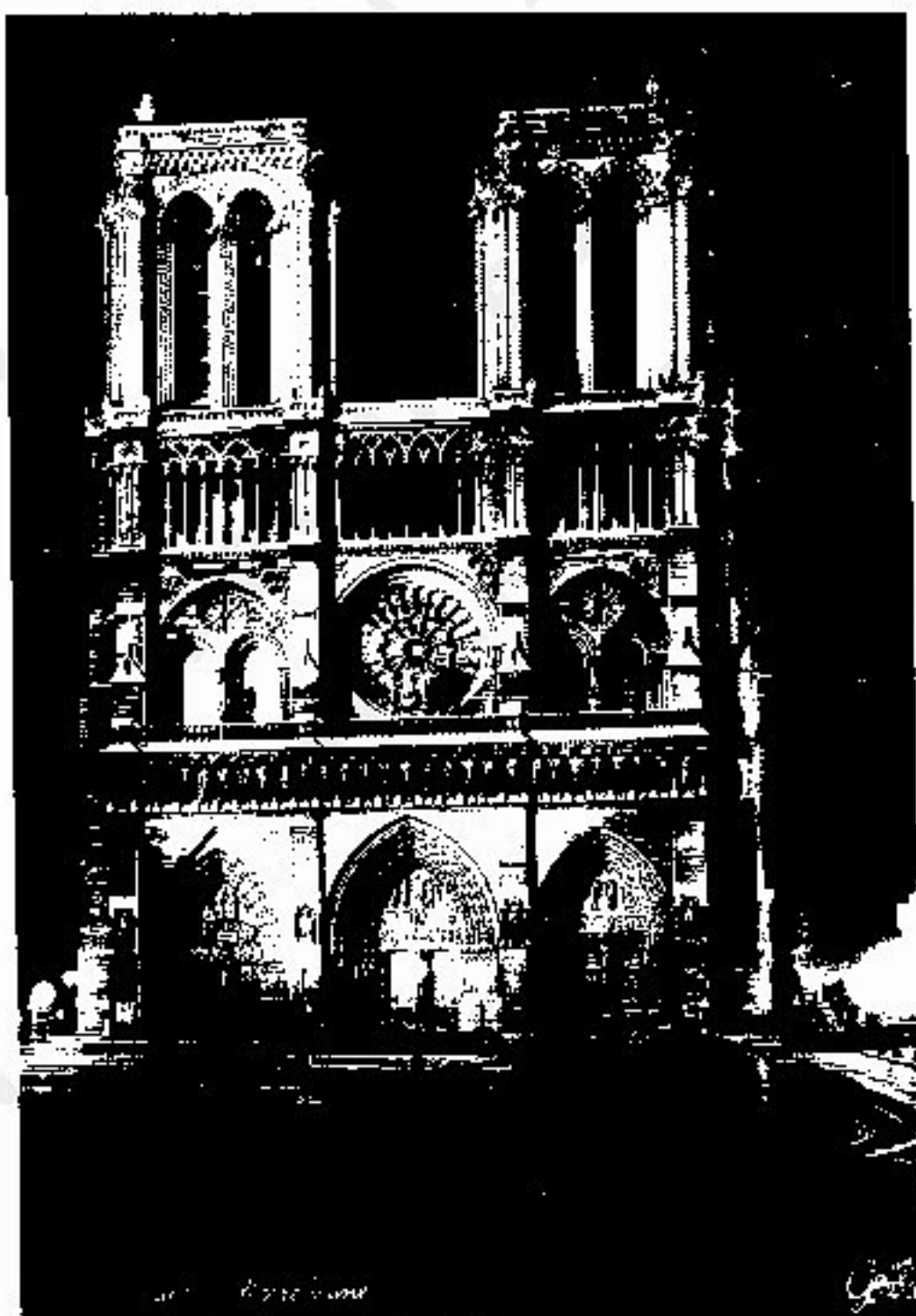
Sincerely,



Louise A. Boyer

Mrs. Edith G. Halpert
The Downtown Gallery
New York 22, New York

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March 22, 1962

Miss Betty Dwinell
The Condado Beach Hotel
San Juan, Puerto Rico

Dear Miss Dwinell:

Thank you for your letter.

I am glad that you are so enthusiastic about
Wesley Lea and his work and we appreciate
your sentiment.

The article in LIFE was planned entirely by
the magazine's editorial staff and the artists
were chosen accordingly. The accent was on
the nine new additions and we had no control
over the matter.

Sincerely yours

EGHla

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

COPY

Mr. Harry Baum

-3-

March 21, 1952

real loss but something which will be eliminated by the time she receives full payment of the purchase price.

^{do not}
I think it wise to try to claim that Alan's notes have no market value and therefore Edith need not report the capital gain thereon until she receives the cash. It will be difficult to maintain that the notes collateralized by the stock have no market value. There is a recent case holding no market value where it was a pure contract right, but even there a number of the judges dissented as I recall. Nevertheless one might try this if it were not for the fact that a serious loss may result if the attempt backfires. This is illustrated in Culbertson, 14TC 1421. There the property was sold in 1944 for \$70,000 cash and a \$10,000 note secured by a second mortgage. The taxpayer reported gain in 1944 only on the basis of the \$70,000. In 1945 taxpayer collected the \$10,000 note in full and reported same as capital gain. The court held that the note was worth \$3,000 in 1944 and therefore taxpayer realized \$7,000 ordinary income in 1945.

It is conceivable that the government could contend that the inventory was worth more than book and that therefore Edith received either a larger capital gain or even possibly ordinary income on the theory of a bargain sale by a corporation to its stockholder. I think the latter is very remote. In any event, Edith has told me that there would be little basis for the government to value the inventory higher than book. The point might be raised years hence, and if subsequent events have shown any quick sales close to date of closing at higher figures, that might serve as a basis for pushing up the value. However, if the government did that, it would automatically decrease the profit which Edith wouldn't otherwise have made on her sale of the inventory. I am therefore not too concerned about this point.

Let me have whatever thoughts you have on the foregoing, or if it's easier for you I will call you. Also, drop us a line whether you will be going to LA or if you will be able to come to New York soon. Love to Nathaly and Patsy.

Your dear brother,

FB:af

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Annette Rosenshine
2726 Dwight Way
Berkeley, California

to refresh your memory.)

In the last few years I wrote an autobiography, which I have abandoned, as I was loath to dig too deeply into my life - the sculpture really tells the tale. The ms. was read by two critics in New York and others out here, and it was considered literate. But in order to create interest it needed the kind of sensational revelations I am loath to make. You know I knew the Steins in Paris in 1907,;drew in Matisse's first class there. Later I showed my work to Brancusi, as I wanted to work with him, and he told me to continue in my own way. In 1918 I pioneered in psychoanalysis, and in 1920 my sculpture developed during my analysis in Zurich.

I hope these few lines will give you some notion of my situation. With kind regards, and with great appreciation of any suggestions you may wish to make, I am

Sincerely yours,

Annette Rosenshine

5 February 1952

Mr. Henry Dreyfus
989 San Pasquale Street
Pasadena
California

Dear Henry:

This is merely a confirmation of our telephone conversation of this morning regarding the plaque, MUSIC by William Zorach. Cast in bronze or aluminum, mounted on wood (approximately 2 inches larger than the plaque), these would cost \$90 each, if ten or more are ordered. Engraving would be \$10 extra on each plaque.

Zorach suggests that, in order to keep the character of the plaque, the lettering be executed by him and cast in the metal. This would be possible if the inscription were extremely brief, such as: In the space above the figures, "In appreciation" — and below, "Hollywood Bowl .1952". What do you think of this idea? Personally, I think the more informal lettering would be more appropriate and less pretentious.

We are shipping the plaque tomorrow.

Best to you.

Sincerely yours,

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March 26, 1962

Downtown Gallery
32 East 51st Street
New York City

Dear Sir:

Some months ago Time Magazine printed a page of John Marin's paintings, in color, and I have been trying, since that time, to obtain a reproduction of his "Sun, Isles and Sea". I've just about exhausted the field without success. I did notice, however, that the magazine print bore your gallery's name in the lower right hand corner and it occurred to me that you might own the painting or know if any reproduction has been made.

In the event that you own it or know who does own it, I wonder if there is any possibility of a photographic reproduction being made in color. I will appreciate any information you can give me.

A. K. Ellison
A. K. Ellison

6423 Iris Avenue
Cincinnati 13, Ohio

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

March 10, 1952

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

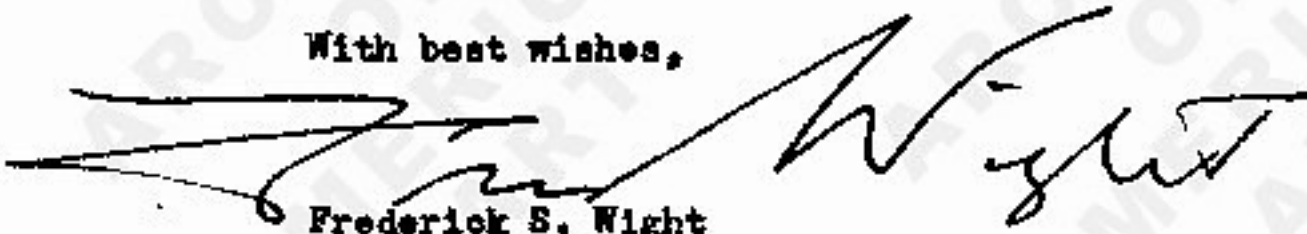
Dear Mrs. Halpert:

Thank you for your letter. And I have also heard very pleasantly and helpfully from Jack Levine, as you doubtless know. Sometime in the near future we should get together over the list of paintings. Or if Jack Levine is coming up here, he could bring the list along. There should, I am sure, be no problem in working out a catalogue of what seems best and most available. But we must be at it.

Meanwhile we are sending out letters to a series of museums and institutions. I shall try in particular to make a clean sweep of Far Western possibilities. That will be for the spring and summer of next year.

I foresee a catalogue similar in scale to the Zerbe catalogue, and should be glad if you could let me know of colored plates in existence which we might borrow in the same fashion. It occurs to me that Jack Levine might do a small lithograph to be bound in, if he could bear it, so that we could get away from the absolute cold of photography. However, we can talk about that too.

With best wishes,



Frederick S. Wight
Associate Director

fsu/1r

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February 1, 1952

Mr. E. E. MacCrone
2856 Penobscot Building
Detroit, Michigan

Dear Mr. MacCrone:

I am so sorry that you did not come in to say hello while you were at the gallery during the Marin show.

As you probably gathered, the attendance was simply fabulous and we are all in a pretty dizzy state. A large number of the Marin paintings were sold during the exhibition, and the painting you refer to has been promised to a Museum. It seems that the only way to solve your problem is not to keep on making exchanges, but to add another half dozen Marins, because it takes about ten paintings to satisfy any one completely.

Do come to see us soon again and please make sure to tap on my door.

My best regards.

Sincerely yours

EGH1a

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WASHINGTON UNIVERSITY



SAINT LOUIS (S), MO.

DEPARTMENT OF
ART AND ARCHAEOLOGY

February 20, 1952

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York City, New York

Dear Mrs. Halpert:

I am very happy to tell you that our Committee has decided to recommend to the Central Administration the purchase of "Max #2" by Stuart Davis and "Sand and Sea" by Arthur Dove. I am returning the other Dove, "That Red One," to Budworth who will get in touch with you. You will realize that this does not constitute a final sale, but the Central Administration has in the past always accepted our recommendations, and I see no reason why they should turn us down now.

In the meantime we are very interested in knowing whether you feel able to grant us the customary academic discount of ten per cent on these pictures. Will you please let us know as soon as possible, and send an amended invoice in two copies.

Sincerely yours,

Frederick Hartt
Frederick Hartt, Secretary
Art Collections Committee

FH:msp

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4 BAUM

March 15, 1952

Dear Fred,

Mathaly's aunt, Edith Albert, phoned me Thursday night to state that for reasons of health, she has decided to give up The Downtown Gallery and accept an offer to purchase it, name and good will. The tax consequences are of paramount concern, and Edith asked whether I could handle the matter. I told her that it would not be feasible for me to do so, but suggested that she contact you and that I would gladly cooperate with you. She said she intended to call you.

The proposed sale is still in the preliminary stage of negotiation as to price. I do not know all the details, and any factual statement I make here is subject to verification.

Edith is the sole stockholder of the Downtown Gallery, Inc. The building in which the gallery is located is owned by a real estate corporation of which she is also the sole stockholder, and a portion of the building is leased to the gallery. The assets of the gallery include a substantial amount of cash and art objects, but these assets are not to be included in the sale. (We shall have to get a current financial statement). The purchasers are to receive only the right to carry on the gallery business under its present name; a lease from the real estate corporation of the premises now used by the gallery at the same rental the gallery now pays; and a personal covenant from Edith not to compete. I understand that the total purchase price tentatively under consideration is \$100,000, of which one half is payable immediately and the balance in installments over five years.

I have not yet had an opportunity to analyze the problem carefully, but the following considerations occur to me offhand:

(1) If the corporation makes the sale, there will be a double capital gain tax - first to the corporation upon the sale, and again to Edith upon liquidation and dissolution of the corporation.

(2) If the stock is sold, the cash and art objects which Edith is to keep will first have to be distributed to her. This could be effected by a partial liquidation distribution of these assets in cancellation of a portion of the stock, which would result in capital gain under Sec. 115(c), and the balance of the stock could then be sold. It is possible, however, that the Bureau might seek to treat the partial liquidation distribution as equivalent to an ordinary dividend to the extent of any accumulated earnings (Sec. 115 (g)).

(3) Perhaps the best method is to enter into a contract with the purchasers whereby Edith agrees to liquidate the corporation and distribute to herself all its assets (including good will), to sell the good will to a new Downtown Gallery corporation to be formed by the purchasers, to cause the real estate corporation to execute a lease to the new corporation (upon terms to be agreed upon), and to execute

prior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 28, 1952

Miss Paulina Peavy
41 West 51 Street
New York 19, N. Y.

Dear Miss Peavy:

I am sorry that you got an unfavorable impression of the gallery.

As a business organization, there are a great many duties that require constant attention, and the great avalanche of artists who have come in or have written as a result of the LIFE article have put in severely on the operating time.

We are always glad to see the work of new artists and for this reason have set aside Friday afternoon from two to five to see whatever pictures are brought in for consideration. We cannot assume the moral responsibility of advising each artist but during the years of operation, have chosen a number of our regular exhibitors in this way. At the moment, having added nine artists at one time, it is not feasible to increase our list and we cannot do so for at least two years. However, if you would like to come in any Friday afternoon I should be glad to look at your paintings.

Sincerely yours

ESH:la

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4 March 1932

Miss Sylvia Fried, Research Assistant
PERSPECTIVES, USA
The Ford Foundation
655 Madison Avenue
New York 21, N. Y.

Dear Miss Fried:

Would you inform Mr. Laughlin that he should communicate with
Mr. F. W. Goessling
Abbott Laboratories
North Chicago, Ill.

for permission to reproduce PATTERSON by Ben Shahn? It is suggested that he tell Mr. Goessling that both Miss Estelle Mandel (purchasing agent for paintings for Abbott Laboratories) and this gallery approve of the painting being reproduced in PERSPECTIVES. Mr. Goessling should also be assured that Abbott Laboratories will be credited as the owner.

Incidentally, the list is incorrectly marked. That painting is now in New York and will remain here for our exhibition until April 1.

Sincerely yours,

ARTHUR S. LUKACH, INC.
292 MADISON AVENUE
NEW YORK 17, N.Y.
MURRAY H.R.L. 8-2787

REAL ESTATE
MANAGEMENT
LEASING
SALES

IRVING M. SCHWARZKOPF

February 11, 1952

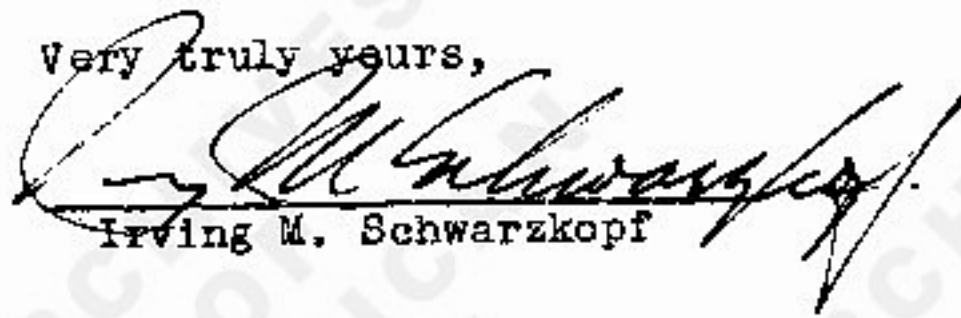
Mrs. Edith Halpert
32 East 51st St. Corp.
% Downtown Gallery
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

I enclose herewith final bill from M. Blaser for the installation of the new steam boiler, and suggest you pay this directly as the management account has insufficient funds.

Please enclose the bill with your check so the account is properly credited. I have stamped it "PLEASE RECEIPT AND RETURN."

Very truly yours,


Irving M. Schwarzkopf

IMS/mc
Encl.

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KARELSEN, KARELSEN, RUBIN & ROSENBERG
COUNSELLORS AT LAW
NEW YORK CENTRAL BUILDING
230 PARK AVENUE

CABLE ADDRESS "KARELSEN" NEW YORK
TELEPHONE MURRAY HILL 6-8543

NEW YORK 17, N.Y.

EPH A. KARELSEN
FRANK E. KARELSEN, JR.
MAX J. RUBIN
MORTON G. ROSENBERG
MALCOLM R. LAWRENCE
JOHN T. McNALLY, JR.
FREDERICK BAUM

March 21, 1952

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Edith:

After writing the enclosed letter to Harry, I thought it might be a good idea for me to send you a copy since it may serve to make clearer to you the considerations involved, as we discussed on the phone today.

Sincerely,

Yud

February 23, 1962

Mr. Henry Clifford
Curator of Paintings
Philadelphia Museum of Art
Parkway at 28th Street
Philadelphia, Pennsylvania

Dear Mr. Clifford:

Several days ago we sent you the color transparency of the Stuart Davis entitled "New York Mural". I am now enclosing the black and white and which, in combination with the color print, will furnish a fairly good idea of the painting. The size is on the reverse side.

I talked with Stuart Davis, and he agreed that it would be advantageous for every one concerned to have this representation in the Philadelphia Museum, and therefore decided on the reduction to \$3500.

If you would like to have the painting sent to the Museum on approval, I should be very glad to attend to it promptly. Meanwhile, I am very eager to have your reaction to the two more recent paintings now at the Pennsylvania Academy.

It was so nice to see you and I look forward to another visit in the near future.

Sincerely yours

EGH1a

March 29, 1952

Mr. Nat Werner
315 East 17 Street
New York, N. Y.

Dear Mr. Werner:

Because I have been away from the gallery for some time I doubt whether I will find an opportunity to visit the Whitney exhibition.

However, if you would like to drop in some Friday afternoon between two and five o'clock I shall be very glad to look at photographs of your work. For the present we are not planning any additions whatsoever, particularly since we took on nine artists simultaneously. But, I should like to become better acquainted with your work if you care to drop in.

Sincerely yours

EGHla

573 Sixth St.
Brooklyn 15, N.Y.
Feb 10 1952

In answer to your advertisement, NY Times, Sun,
Feb 10:

I am 23, married and have knowledge and
experience of carpentry. I have been employed
in Maine for the past two years as a carpenter.
I am acquainted with the operation and
procedures of art galleries and have a basic
art technique and frame education - Art Students
League and Brooklyn Museum Art School.
I have a chauffeur's licence if occasions ever
arises to use it. I am draft deferred and
in need of employment as we expect a baby
this April. A phone message may be left at ST 8 7369.

References:

Mr. Helen Gray - 95 Cambridge Pl., Bklyn, N.Y.
Mr. Thomas R. Bawitt - 123 West 55th St., N.Y.C.
Mr. William Kleinbue - 44 Greenwich Ave, N.Y.C.
Mr. Charles Seide - 250 Fulton St., Bklyn, N.Y.

Very truly yours,
Stanley Clifford

March 22, 1962

Mrs. Ted Weiner
5811 El Campo Terrace
Fort Worth, Texas

Dear Mrs. Weiner:

Thank you for your ~~pleasing~~ note. I am glad that our interest in mutual and I too look forward to seeing you soon.

Perhaps some day we will find the right picture, or, as I hope, many pictures for you.

My best regards to the family.

Sincerely yours

DOH1a

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March 22, 1962

Mr. Meyrie Rogers, Curator
The Art Institute of Chicago
Chicago 3, Illinois

Dear Mr. Rogers:

Following your instructions, I wrote to Miss Beatrice Vincent regarding the insurance on the folk art sculpture which we shipped to you via Hayes Storage and freight. Because we cannot possibly duplicate the material, we put the regular museum prices on the objects, amounting to \$5000.

However, if you decide to acquire the entire collection -- and you should be able to get a sugar daddy for such material rapidly -- I will stick to my special figure of \$3000 for the lot, and as I mentioned previously I hope you will keep this figure very, very private.

It was swell seeing you and I cannot tell you how much I enjoyed the lunch, or rather the conversation and the education I obtained. I do hope that your program will carry through as you had planned it. It will be a great contribution to the art world and to the public in general.

My very best regards.

Sincerely yours

EGHla

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February 23, 1952

Mr. David Solinger
39 Broadway
New York 6, N. Y.

Dear Mr. Solinger:

I am glad to give you the current valuation
on the following paintings:

Dorles	16 x 20	\$275.
--------	---------	--------

Sincerely yours

EGHla

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

To the artist?

WILLIAM S. GARRETT, JR.
VANDERBILT HALL 400
107 AVENUE LOUIS PASTEUR
BOSTON 18, MASSACHUSETTS

March 13, 1952

The Downtown Gallery
32 East 51 Street
New York, New York

Sirs:

I want to thank you for sending me your
exhibition programs; I enjoy them so much that
I am saving each one. From now on The Downtown
Gallery will be a "must" whenever I am in New York.

Thanks again.

Very truly yours,

William S. Garrett, Jr.
William S. Garrett, Jr.

Not to publishing information regarding sales transactions,
archivers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
archiver is living, it can be assumed that the information
may be published 60 years after the date of sale.

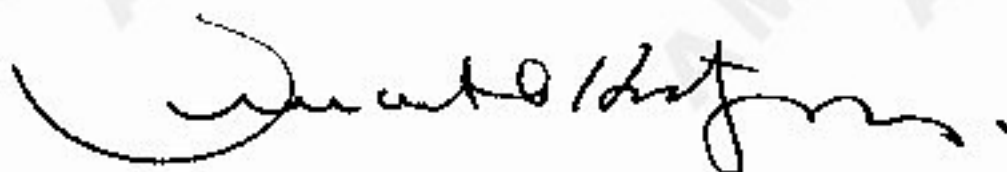
2.

I must say again how grateful to you I am for all the trouble to which you have gone in our behalf. It is evident that our inability to obtain the Marin does not come from your end of the deal, but rather from the many limitations and administrative procedures laid down on this end. I hope you will not consider this a closed chapter.

I am very happy that the Marin show was so successful; several of my friends here saw the exhibit, and brought back glowing reports. I am happy for you and for Marin, too.

My very best wishes to you, and to Charles Alan.

Very cordially yours,



VINCENT A. HARTGEN
head, department of art

March 24th, 1952

Mrs. Edith Halpert
Downtown Gallery
32 East 51st street,
New York City

Dear Mrs. Halpert:

I imagine you must be a busy woman so I'll be very brief. I read your write-up concerning the Downtown Gallery and it was interested me very much. I have just completed a painting at the end of last year and would like to sell it. It is a caricature of Walt Disney, in oil, and I would consider it pretty modern.

I was wondering if your Gallery caters to selling artists' work at a percentage, like many Galleries do. And if you are always interested in seeing new work. I haven't done any work since then, in oil, but would like your opinion on it, and whether or not you think it worthwhile pursuing.

Would like to hear from you at your convenience.

Sincerely yours,

RUDY
CRISTIANO

Rudy Cristiano
528 East 120th street,
New York, 35, New York

March 27, 1952
4311 South Ashlawn Drive
Richmond 21, Virginia

The Downtown Gallery
New York City

Attention: Mrs. Halpert

Dear Mrs. Halpert,

I have seen the article in Life Magazine about you and your gallery and am writing you as a result.

All my life I have been interested in art, primarily painting, and have studied it through public school, attending Saturday classes at our local art school at the same time. I have also attended night classes in painting at our local art school because it has been necessary for me to work as a secretary during the day to make a living. I spend all my spare time in painting or in studying, having access to a wide variety of art history and material. You see my mother is an art teacher in the schools and has been for 13 years. She is a widow and we have no other income than our monthly salaries.

After saving for some years, we both spent last year 1950-51 in New York City for the two college terms - she at Teachers College taking her Master's in Art Education and I at Columbia School of Painting and Sculpture. I studied under John Heliker for the two full terms, under Mr. Alan Tompkins, and Mr. Hans Mueller. I attended classes all day and the last term four nights weekly as well. I feel I gained much in work and study and insight and I hope some day to finish enough credits for a degree so that I may find work in a creative field. As it is I "chaff at the bit" so to speak because so much of my time is given to making a living.

Last summer for 3 and 1/2 months I travelled through Europe and Africa, acquainting myself with the art of these countries and studying first hand the great masterpieces of all time. I came home wanting all the more to paint but knowing I must also have an income.

I have quite a few paintings completed. I have shown in competitive local shows since I was 16, I have had work at our Virginia Museum in two Virginia Bi-ennials, I have shown work at our Valentine Museum here and had a show scheduled for the Prang Gallery in New York (on Amsterdam Avenue at 120th St.) for a one man show beginning March 12 to the 22 but this Gallery has been closed and all shows cancelled. While at Columbia University I had a painting accepted for the annual student show, the

FLORIDA GULF COAST ART CENTER

CLEARWATER, FLORIDA

CLEARWATER ART MUSEUM CLEARWATER
ART CENTER AND SCHOOL BELLEAIR
GEORGINE SHILLARD GALLERY BELLEAIR

MARCH 7, 1952

MISS EDITH GREGOR HALPERT
DIRECTOR
THE DOWNTOWN GALLERY
32 EAST 51 STREET
NEW YORK 22, N. Y.

DEAR MISS HALPERT:

THE SHAHN PAINTING WAS PURCHASED BY MISS MARY E. JOHNSTON,
1030 ELDORADO STREET, CLEARWATER BEACH, FLORIDA. YOU MAY
BILL THE FLORIDA GULF COAST ART CENTER, INC. FOR THE PAINT-
ING.

THE EXHIBIT IS BEING SENT FROM HERE TO THE AUGUSTA ART CLUB,
AUGUSTA, GEORGIA. I WAS WONDERING IF A SUBSTITUTION FOR THE
SHAHN PAINTING COULD BE SENT THERE DIRECT AND I SHALL SEND
THEM A LETTER TO THAT EFFECT. IF THIS MEETS WITH YOUR
APPROVAL WILL YOU PLEASE LET ME KNOW BY WIRE? ALSO, I WILL
APPRECIATE RECEIVING INFORMATION ON THE SUBSTITUTION SO
THAT I MAY NOTIFY THE INSURANCE COMPANY.

THIS IS MY FIRST EXPERIENCE IN HANDLING THE CONTEMPORARY
SHOW HERE. THEREFORE I AM NOT FAMILIAR WITH THE PROCEDURES
OF SUCH AND WOULD APPRECIATE IT IF YOU WILL INFORM ME SHOULD
THIS NOT BE THE CORRECT WAY.

THANKS SO MUCH FOR YOUR CONSIDERATION.

SINCERELY,


JENNY LIND
SECRETARY

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 13, 1952

Mr. Louis C. Jones, Director
New York State Historical Association
Cooperstown, New York

Dear Mr. Jones:

Through a friend, I obtained a card of admission to The Century Club to see the "Cooperstown Exhibition".

I enjoyed it tremendously, and thought that both the objects and the display were exceedingly fine. I was also interested in seeing several paintings which bore a close resemblance to pictures we have had, or have, in our collection. This stage of folk art research is always very exciting to make specific identifications, and I am therefore most eager to see photographs of the following paintings to make a closer comparison. I shall also send you the photographs of the paintings which I think have some relation to these:

Mary Park	"Rebecca at the Well"
Martha Gage	Mourning Picture on velvet
Anonymous	Samuel Endredy Stettinius of York County

The last one I am having difficulty with as I scribbled the notes on a slip of paper, and at best, my handwriting is quite illegible. As I recall at this late date, it was a watercolor portrait, or a pair of portraits from New Bedford.

I shall be most grateful to you for these photographs and shall immediately send you those from our collection for comparison.

I hope that you will drop in to see me when you are next in town.

My very best regards.

Sincerely yours

CHARLES SEELER PAINTINGS

3281, 01 1974

OILS

HOME SWEET HOME - 1931 29x36

Collection of

Detroit Institute of Arts
Detroit, Michigan

THE ARTIST LOOKS AT NATURE - 1943
18x21

The Art Institute of Chicago
Chicago, Illinois

INCANTATION - 1946 20x24

Brooklyn Museum of Art
Eastern Parkway
Brooklyn, New York

TEMPERA

POWER HOUSE WITH TREE - 1944

Mr. Nathaniel Saltonstall
53 State Street
Boston, Massachusetts

BARN ABSTRACTION - 1948 20x21

Mr. and Mrs. Robert Straus
53 Prior Hollow Lane
Houston, Texas

WINGS - 1949 20x16

Mr. George Fitch
1225 Park Avenue
New York, N.Y.

from THE DOWNTOWN GALLERY

FUGUE - 1948 16x20

MANCHESTER - 1949 20x24

NEIGHBORS - 1951 15x18

INDUSTRIAL FORMS - 1947 21x19

IMPROVISATION ON A MILL TOWN - 1948 24x29

BUILDINGS AT LEBANON - 1949 19x13

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DES MOINES ART CENTER

GREENWOOD PARK, DES MOINES 12, IOWA

March 28, 1952

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith:

Following the close of our Contemporary Show last Sunday, we have had a very busy time in changing exhibits so I have not had a moment to write you.

After many discussions, we decided to hold over two of the Zerbes - "Portrait of Max Beckmann" and "Collection XI" and the small O'Keeffe oil "Shell" for purchase consideration. Final ~~disposition~~ ^{decision} as to what we buy will not be made until April 8. Meanwhile the other work which you let us have for the show is being packed and will be returned by way of Berkeley Express - with the exception of the Zerbe panel called "Masked Children" which Louise Noun is interested in considering as a purchase for their home.

I hope something comes of all this; at any rate - it was a fine show and a good part of our educational program.

With best regards,


Dwight Kirsch
Director
DK:pl

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March 29, 1962

Mrs. Goulding K. Wight
32 Warren Place
Montclair, New Jersey

Dear Mrs. Wight:

You are correct in your supposition that we
we have been deluged with letters from artists
throughout the country.

By adding nine artists simultaneously, we feel
that we have made our contribution for the time
being and therefore cannot consider any additions
for at least two years. Since there are about
seventy galleries showing American art in New
York City, I would suggest that you contact
some of the other galleries, who may be in a
better position to arrange special exhibitions.

Sincerely yours

EGH1a

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

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March 14, 1952

March 14, 1952

Mr. Louis C. Jones, Director
New York State Historical Association
Cooperstown, New York

Dear Mr. Jones:

I am indeed very grateful for the check list you sent me. I was under the impression that you had many more oils as I recall a good many additional portraits, etc., at the Lipman's home. Does this constitute your entire collection as of date of publication?

What do you think of the idea of comparing photographs? As you gathered from the large number of record books I have in my apartment (an equal number of uncolored items is kept in the gallery) my files include practically everything in Williamsburg, in the Honolulu Museum, in the Webb Collection, in my own, as well as items we have contributed to twenty or thirty other museums and private collections, thus, furnishing a great deal of material for comparison. Let's work something out for the future.

Meanwhile, I am sending you what information I have on the "Draped Figure".

This carving was purchased from the famous character of Portsmouth, New Hampshire, nicknamed "Cappy" Stuart, about twenty or more years ago. As a matter of fact I have the date before me, it was June 1, 1931. He insisted that it was a figurehead and as I mentioned to you, I was quite convinced that it was not, but thought that it was such a superb carving that I did not care. As a matter of fact, I was not sure that it was American as it has a Flemish or German feeling, both in conception and in the actual execution.

When Jere Abbott, then the director of Smith College Museum became interested in the figure, I refused to sell it as I was too uncertain about its nationality, origin and use. Subsequently, however, I submitted two pieces of wood to the Museum of Natural History -- one from the worn section in front and another from the less worn part in the back of the figure. An analysis of the wood was made and showed that it was American pine, characteristic of the borderline of Maine and New Hampshire, and about the era of 1800.

March 5, 1952

Mr. D. S. Defenbacher, Director
Fort Worth Art Association
9th and Throckmorton
Fort Worth 2, Texas

Dear Dan:

Just a note to tell you that instead of the O'Keeffe catalogue, we received the Feininger-Hartley. We called Kurt Valentin to ask him whether he had been involved in this mixup but he to had seen hide nor hair of the O'Keeffe.

Will you please check into it as it is the only copy I have in my library and need it desperately.

Sincerely yours

EGH:la

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1632 Bathgate Ave
Bronx N.Y. 2-10-52

Gentlemen: In reply to
your advertisement for a
maintenance man for
an art gallery I wish to
reply for the position
you offer. I am at
present employed as
Handyman Chauffeur
for N.Y. Decorated with
I am white, Christian
N.Y. Graduate, own tools
and excellent references
Thanking you I am

Very respectfully

6 PM. Jerry J. Reenberg
Cg-1-95214 A-3-0548

February 2, 1952

Mr. Vladimar Visson
Wildenstein and Company
19 East 64 Street
New York, N. Y.

Dear Mr. Visson:

As I advised you, Mr. Laurance Rockefeller had a telephone conversation with Mr. Paul Maze this morning and I am now listing his address below:

Mr. Paul Maze
South Harting
Sussex

His telephone number is 265 Sussex (Chichester).

He seemed to be very pleased with the tentative arrangements you and I have made, and would prefer the upper gallery so that the show could be more or less retrospective in nature. A good many of the paintings are owned in this country. Mr. Rockefeller has eight or nine; Mrs. Olds several, and there are many more collectors whose names I do not recall at the moment. A selection may be made from these. The same is true of the European collectors who have numerous examples, and of course there are a number of more recent paintings which are still in the artist's possession.

I do not know whether you would like to have your London representative make the European selection. No doubt you will want to make the choice personally in this country.

Mr. Rockefeller reports that Mr. Maze will arrive about the 15th of April. However, you will want to assemble the material for the catalogue long before, and will want to decide as to whether you would like to have a foreword by Mr. Churchill or by some other prominent individual.

Meanwhile, would you be good enough to drop me a note outlining the arrangements as given to me on the telephone, including also the percentage of commission the gallery will charge. There should be a considerable number of sales from all I have gathered. It has been so nice talking to you and I hope to have the pleasure of a personal meeting in the near future.

Sincerely yours

Falls Church, Virginia
March 27, 1952

Mrs. Edith Helpert
The Downtown
New York, N.Y.

Dear Mrs. Helpert:

I hope you think me rude in writing you this letter, but I am so very anxious for my husband to be recognized. If you don't mind, I would like to tell you a few things about him. I'm sure you missed his work since he hasn't exhibited during the past year except during the month of November.

He returned from Korea in December. While in Korea, he was executive officer in charge of a Combat Art Team. Paintings from this show are on exhibition at the Radio City Music Hall, New York, now. I wish you could go by and see it. It isn't a true reflection of Captain Cain's work, since he is truly a modern, however, you could get an idea of his work. The show will travel over the nation.

Captain Cain was an enlisted man in the Marine Corps during World War II. After two years overseas, he returned and went to Officers Candidate School, having had three years of college. After World War II, he completed work on his A. B. and got his M.A. from the University of California, Berkeley, majoring in Fine Art and History of Art.

For three years he was head of the Art Department, Corpus Christi, Texas and taught at Del Mar College. He was recalled to the Marine Corps last year and went to Korea with the Art Team as I stated above. He is 31 years of age.

He has had two one-man shows, one in the Bay Area in California and one Corpus Christi, Texas. He had a painting that traveled with the Texas Water Color show during 1950. He had a painting hanging in St. Augustine, Florida and has won several first prizes in local shows in Texas.

You probably are very familiar with the struggle a young man and realize what we have gone through. It is a continuous battle, especially since he is and wants to be a modern. The average layman does not understand.

Since I am a self appointed agent for him, I would like to send a couple of his paintings to you for criticism. Would that be possible? Several professors whom have given gallery talks at shows, have spoken very highly of Captain Cain's work.

Please, if you will, let me know what you think of the idea of your looking at some of his work. We have a few here with us. We plan to see a couple of months after which Captain Cain will be released to civilian life.

Mahe Cain

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CHelsea 3-2432

MARY TURLAY ROBINSON
171 WEST 12TH STREET
NEW YORK 11, N. Y.

March 19th, 1952

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

This is a very long over-due
thank-you for the check covering the commission
on the Marin watercolors purchased by Mrs. George
D. Pratt (paid in full) and by Mrs. Madison H. Lewis
(partial payment).

Life has been so hectic these past weeks that my
desk has been badly neglected, and as there was no
letter included with the check, I have let the pres-
sure of other things interfere. However, I do want
to tell you how pleased I am that Marin whom I admire
so greatly, should be at long last included in some
of the collections on which I advise. Also, I am
glad that your gallery is represented.

I look forward to bringing my Groups to the Shahn
exhibition. I cannot include all interesting exhi-
bitions in the schedule, for New York offers too
much and sometimes it is not relevant to what I am
trying to do at the time, but living American artists
are always a prime concern.

With warm regards, I am,

Very sincerely yours,

Mary Turley Robinson

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February 23, 1962

Miss Florence Dibell Bartlett
70 East Cedar Street
Chicago, Illinois

Dear Miss Bartlett:

Some weeks ago Mrs. J. Watson Webb called to suggest my writing to you in connection with your request to her.

She no doubt mentioned in her reply to your letter that I had worked with her on her folk art collection in the sculpture field, and am now working with her on a cross section of folk art paintings as well. Mr. Rogers has also made a tentative selection from a group of photographs I sent him, and no doubt can give you some idea of his reaction to the material as a whole.

I am writing to you again at this time to urge a survey of the sculpture and paintings we still have of Museum calibre. As you may know, we have moved the folk art from this gallery to a warehouse, as we decided last June that all of it should be reserved exclusively for public collection to avoid dissipating it in private homes and for decorative or purely documentary use.

Fine examples have practically disappeared from the market and when they are available, are priced way out of proportion. Thus, what we can offer from our stock, which has been assembled during the past twenty-five years and much of which represents early acquisitions, can indeed be called a rare opportunity.

Unfortunately, since we have made up so many of the major collections in the past, I can assemble only two more truly outstanding groups in all the categories involved in American folk art. If you are really interested, I would suggest that you communicate with me shortly and either arrange to come in or have me send you a portfolio of a suggested collection for consideration or for individual selection.

May I hear from you.

Sincerely yours

EGHla

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February 8, 1952

Mr. Pierson K. Miller
155 East Park Street
Carlisle, Pennsylvania

Dear Mr. Miller:

Thank you for your letter.

If, as you state in your letter, the three items by Schimmel are in their original condition, I should be interested in seeing them.

Also, the fact that they are small makes it possible no doubt to send them to us on approval without incurring the trouble of a trip to New York. I shall be very glad to consider these if you send them at your convenience, together with a price list.

Sincerely yours

ESH:la

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February 20, 1952

Dear Sirs,

I hesitate to write this,
not knowing your reactions
to such requests, but I
am very anxious for competent
criticism concerning my
drawings.

It would be most
appreciated if this could poss-
ibly be done on any Saturday
that is convenient for you.

Very truly,
Gerald Cinnamon
337 East 50th St.
New York 22, N.Y.

WILLIAM L. WRIGHT

Real Estate Mortgages

SUITE 401

1025 CONNECTICUT AVENUE, N. W.

WASHINGTON 8, D. C.

March 7, 1952

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of February 26th and the suggested solution to the problem.

Mrs. Wright has been advised against travel during her pregnancy, so a New York trip is out of the question for some time. However, we now feel that the Marin sea scape dated 1938 or 1939 -- the one he "breathed on" -- which was finally eliminated in favor of the 1951 recently returned, will be satisfactory in all respects. The picture had some huts in the fore-ground and was extremely restful.

If you remember the picture, and it has not as yet been sold, I will appreciate your sending it -- along with a new invoice.

We are extremely sorry for the trouble caused. Perhaps, being a woman, you can understand woman's infinite capacity to change her mind --- especially in the present situation.

With kindest regards.

Yours sincerely,

William L. Wright
William L. Wright

WLW:cp

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SANTA BARBARA MUSEUM OF ART

1150 STATE STREET
SANTA BARBARA, CALIFORNIA
TELEPHONE 7171

DONALD BEAR
DIRECTOR

MARY OLDFIELD STEELE
ASSISTANT TO THE DIRECTOR

February 29, 1952

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith,

Thank you for your letter of February 23rd, and the list of possible loans for the Ben Shahn section of the exhibition. We will go to work on this immediately.

It is too late for us to shift the show to Frank Perls, as Dr. Valentiner wants it for the Los Angeles County Museum. After all, he has a perfect right to it, since Los Angeles is also lending pictures to the show, as we frequently lend to them, as well as borrow. I would be glad always to work with Perls, and do, often. I like him very much. As for buying pictures, likely Mr. Ludington has bought more Americans than most people in Los Angeles, no matter whose clients they may be.

About San Diego - I am not going to re-write all of my letters to the lenders of Lee Gatch and Karl Knaths for San Diego's convenience. Tom Robertson is welcome to whatever he can get from the show, but it is far too late for me to write everyone concerned for an extension of time. It is too difficult to get these things as it is. It is high time San Diego did something about contemporary art, and in the future I shall consider them. If Robertson writes me for a complete list of lenders, I will send it to him. Thus far, I have promised each lender the return of the pictures in early September.

MRS. BERNARD F. GIMBEL
CHIEFTANS
GREENWICH, CONNECTICUT

March 27, 1952

Dear Mrs. Halpert:

It was a great pleasure for me to read the wonderful article which appeared in Life about you, the young artists and the Downtown Gallery. Having known you for so many years it gave me a great thrill to read this.

Will be seeing you soon.

Kind regards,

Sincerely

Alva B. Gimbel

February 9, 1952

Mr. Parke Rouse, Jr.,
Director of Publications
Colonial Williamsburg
Williamsburg, Virginia

Dear Mr. Rouse:

I shall indeed be glad to supply the
information for your catalogue.

As I have to refer to a good many of
our old and current records, it may
take a bit of time. Have you a dead-
line for the catalogue?

I am very pleased that Mr. Graham will
write the foreword. I have had the
pleasure of meeting him on a number of
occasions when he was associated with
the Brooklyn Museum and selected a
number of folk art items from us --
as well as on many other pleasant
occasions.

Sincerely yours

EGH:la

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Miss Florence Dibel Bartlett
78 East Cedar Street
Chicago 11, Illinois

March 30, 1952.

Mrs Edith Gregor Halpert,
The Downtown Gallery,
New York City.

My dear Mrs Halpert:

Your letter, ^{of} March 22nd and the two albums have been received.

I was interested in seeing pictures of your material and would like to enquire the prices of :

Eagle on Ball #936
Soaring Eagle, Weathervane. 1005
Horse-Weathervane #966
Fighting Cock-Weathervane #205

~~285~~

360. ~~460~~

195.

700. —

I am not in a position at this time to buy any large collection as I am still paying on the Museum building but, as you wished Dr. Inverarity to see the pictures I am forwarding them to him and asking him to return them to you very promptly.

What is the price of the painting, ^{\$575} Girl with Bird? — 750

I have a few of the chalkware figures and hope to collect more some time.

Am glad that you liked the building of the International Folk Art Museum, and I hope that it will prove to be of real value in the world.

Very sincerely yours,

Florence Dibel Bartlett

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H E N R Y D R E Y F U S S

969 SAN PASQUAL ST., PASADENA 5, CALIFORNIA, SY6-7155, RY1-7353

JULIAN G. EVERETT
ASSOCIATE
JOHN D. BEINERT
ROBERT H. HOPE
WILLIAM F. M. PURCELL

NEW YORK OFFICE
4 WEST 58TH STREET
NEW YORK 19, N. Y.

February 11, 1952

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Charles:

I spoke to the Hollywood Bowl people this morning -- they are anxiously awaiting the Zorach plaque.

It turns out that they will need thirty-two plaques.

While trying to talk them into having one simple inscription for all, they still may prefer to have each person's name inscribed on the individual plaques. Also, they told me that they have \$2000 to spend on the whole project. Will you drop me a line and let me know if you think that sum is adequate to do anything at all?

Would it be less expensive to have the separate plaques put on wood with the inscription just beneath the bas-relief?

Kindest regards,

HD:G:L

32 $\overline{) 2000}$
192
 $\overline{) 80}$
64
 $\overline{) 160}$
62.50

March 12, 1952

Mr. Fred Fredericks
John Fredericks, Inc.,
29 East 48 Street
New York, N. Y.

Dear Fred:

At the charming party last week I mentioned Mrs. Webb to you, and her interest in miniature hats.

Now I can give you a fuller explanation. She is Mrs. J. Watson Webb, who is completing the most fabulous Vermont fillage in Shelburne (near Burlington), transferring authentic buildings, bridges, etc., around a green. Her collection is incredible, including furniture, hooked rugs, dolls, and by far the greatest collection of folk art sculpture. She also has a collection of early American costumes including hats, some normal size and some used on early dolls.

A group of hats from your collection would be, in her mind, a valuable asset, and from your point of view, would be excellent publicity, since the collection, large or small, would be credited in your name. In addition, I think many of the magazines would in time run stories featuring these hats, and once again using your name in conjunction with this, in what promises to be the most important museum of its kind in the United States.

Her husband is very ill, and the only day she can find time to drop in is Thursday, March 20th, any time after lunch, convenient for you. Since she is such a charming person, I know it will be love at first sight between you. Please call me and let me know whether this can be arranged.

Affectionately

13 February 1952

To the Downtown Gallery Artists:

This is to report that your Downtown Gallery Welfare Fund, amounting to \$5489.43, has been deposited in the Manhattan Savings Bank at 570 Lexington Avenue, New York 22, where it will draw interest at the prevailing rate.

Applications for withdrawals in the form of loans up to a maximum of \$500 per artist per loan, may be addressed to an artist-member of the committee whenever a participating artist needs a loan for an emergency.

The committee feels that any sum withdrawn will be regarded as a short-term loan, repayment being expected within six months, and in no case longer than one year. As is customary, the borrower will be asked to sign notes stating at what periods, and in what amounts, repayment will be expected.

As the fund is the property of the 25 participating artists, such a business-like arrangement is necessary. At all times, the emphasis in the handling of the fund should be on the desirability of keeping it liquid to anticipate future individual needs.

Sincerely yours,

THE DOWNTOWN GALLERY WELFARE FUND COMMITTEE

by George L. K. Morris
George L. K. Morris, Chairman

MUSEUM OF INTERNATIONAL FOLK ART

SANTA FE, NEW MEXICO, U. S. A.

6 March, 1952

Dear Mrs. Halpert:

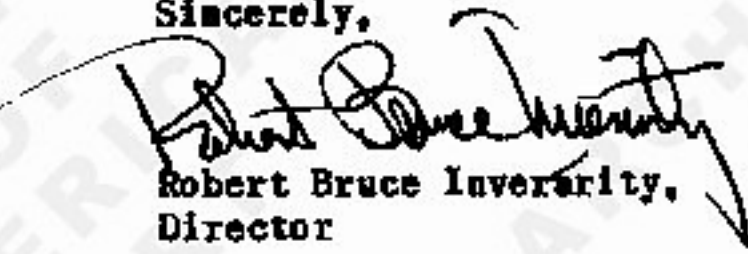
It was very good hearing from you and I am sorry it has been so long since I have seen you. I was in New York, recently. However, I was very much under the weather with an extremely bad cold and did not move out of my hotel until time to continue my trip. I had intended calling upon you at that time, but the illness precluded any such idea.

When I came through Chicago I was in a little better state than when in New York, and I saw Miss Bartlett. At the time we were discussing certain museum problems, I spoke of your collections, and told her of your past activities in the field of folk art. For this reason, I feel that she will have written to you by this time.

I think your collections which you have kept would be the sort of thing which Miss Bartlett, as well as myself, would be greatly interested in, and I will contact her as you suggested, regarding it. I do feel that we are admirably equipped here to handle the material. Our museum, as you know, has air-conditioning, humidity control, and other devices of that sort. In fact, I am enclosing a small brochure regarding the Folk Art Foundation, which may be of interest to you, as it explains some of the details regarding the building, as well as giving you a small photograph, so that you can see what the structure looks like. I have been very busily engaged in just the preliminary work here, and we are now accessioning and cataloguing material, which will take a good deal of time. Then, all the cases and exhibition must be planned, as well as built, on the site. Fortunately I spent part of the summer in Europe and was able to make some excellent contacts there for more European material to come to Santa Fe. All in all, our future looks very fine and very rosy, if we do not miff the job which we hope to be able to do.

It was very nice hearing from you again, and I will try and get in to see you on my next trip to New York. With very warm personal regards,

Sincerely,


Robert Bruce Inverarity,
Director

Mrs. Edith Halpert, Director
The Downtown Gallery, 32 East 51st. Street,
New York, 22, New York

RBI:bmk
Enclosure.

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February 23, 1952

Mr. Frederick S. Wight
Associate Director
The Institute of Contemporary Art
138 Newbury Street
Boston 16, Massachusetts

Dear Mr. Wight:

It was good to hear from you and I am very pleased that you have made a definite decision regarding the Jack Levine exhibition.

Upon receipt of your letter I discussed the matter with Jack Levine, and he too was pleased with the prospect, and like us will do everything to cooperate with you. We have a complete file of all his paintings, as well as the data regarding exhibitions, acquisitions etc. We also have a file of his clippings including the feature articles which have appeared in various publications. Thus furnishing a good deal of background material for your catalogue.

Whenever you are ready to come in to go over the photographs, we can arrange to have Jack here as well, or if you prefer, shall leave you entirely to yourself to make the tentative selection.

Of course I am glad that you have decided to limit the exhibition to one man for the reasons we had discussed before, and I agree that there will be more than enough institutions eager to have the Levine show as a single unit to warrant the concentration.

If you will let me know when you are planning to come in I shall have the material easily available. It is always so nice to see you.

Sincerely yours

EGH:la

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SHELDON / CAROLINE KECK
87 STATE STREET
BROOKLYN 2, N.Y.

"Brooklyn Bridge" by J. O'Keeffe

See Corr: Downtown Gallery
March 10, 1952

March 11, 1962

Mr. Ira Haupt
Ira Haupt & Company
111 Broadway
New York 6, N. Y.

Dear Mr. Haupt:

A short time ago I received from your office
a card offering information on Dividend Shares.

In a light-headed moment I decided to write to
you and make a proposition.

How about purchasing the work of living American
artists and we shall in turn purchase from you
living American issues. This includes the gallery
and the artists whose works will be purchased --
in other words trading one mutual investment
fund for another.

May I suggest that you drop in and see what we
have to offer, and we shall do likewise. In any
event it will be a great pleasure to meet you
after all the nice things I have heard about
you.

Sincerely yours

EGH:la

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24 March 1952

Miss Jane Fishlock, Picture Editor
Publications Branch
United States Department of State
1476 Broadway
New York, N. Y.

Dear Miss Fishlock:

Permission is herewith granted for the reproduction of **IMPROVISATION ON A HILL TOWN** by Charles Sheeler only for the purpose outlined in your letter of March 18, 1952.

Sincerely yours,

ROBERT DAVID STRAUS
VICE PRESIDENT
STRAUS-FRANK CO.
HOUSTON, TEXAS

March 28, 1952

Mrs. Edith Halpert
The Downtown Gallery, Inc.
32 East 51st Street
New York, New York

Dear Edith:

Congratulations on your fine publicity article in the March 17 issue of Life. It was nice to see you in print and to see that you received such splendid recognition for the work you are doing.

The examples of the young artists are much better than those which I saw upon my last visit to your Gallery.

It must be a real satisfaction for you to look at the pictures of the accepted artists and know what you have accomplished and a challenge to you to compare their acceptance with the anticipated acceptance of your new prodigies.

With kindest regards,

Yours sincerely,

Bob

RDS/ps

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4419 South 45th Street,
Milwaukee 15, Wisconsin.
March 15, 1952.

Mrs. Edith Halpert,
The Downtown Gallery,
New York City, New York.

Madam;

Perhaps today is my luckiest day, seeing your picture along with the struggling artists you have helped, in the Life magazine. You may be the answer to my prayer. Have always sought a good publicity man and failed thus far.

Am not after your money, only your services if possible. Enclosed please find pictures of some of my work. Perhaps it is of the last century as some critics say. Do it, they cannot.

Will admit I really am in the very depths of despair ever gaining recognition in the art field. Have studied in art school and being the last pupil of Prof. Vladimir Shamberk the great portrait artist who died lately at the age of 83. would say of starvation.

Can really think up some other bold way of painting if you Madam, would like to act as my selling and publicity agent.

Upon your request will tell my life history if you are interested. Also enclosed is a snapshot of myself.

Sincerely yours,

Clifford Noel Brooks

Clifford Noel Brooks.

February 8, 1952

Mrs. Charles Benenson
15 Dolma Road
Searadale, New York

Dear Mrs. Benenson:

When you left, there was some thought of having one or two of the paintings sent to your home for consideration. Now I cannot recall whether the decision to do so was made at the time or whether you had planned to come in with Mr. Benenson to see the painting by Spencer of the Church.

Would you please let me know.

Sincerely yours

EGHla

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CAHN, SCHWARTZREICH & MATHIAS

ATTORNEYS

50 BROADWAY, NEW YORK 4, N. Y.

JOSHUA BINION CAHN
SYLVAN SCHWARTZREICH
JAMES H. MATHIAS

DIGBY 4-9860

CABLE ADDRESS
CASHMAY

March 10, 1952

Mr. Charles Alan
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Charles:

I sympathize with you with respect to Colten. It is my impression that most photographers are very careful to arrange that they retain title to negatives. You state that the artists have paid for the negatives in Colten's possession. This is a conclusion which is probably unwarranted. I think that what you mean is that they paid for having the pictures taken, as well as for the print.

I should be glad to take the matter up with Colten and see if I can accomplish anything. However, it seems to me that the Gallery might retain me if it wishes this done.

Kindest regards.

Sincerely,



JBC:Y

(2)
MRS. JAMES E. GALLAGHER
220 ARKONA COURT
WEST PALM BEACH, FLORIDA

academic. The water colors are
mostly floral - with a few landscapes.
All are factual.

If you think such pictures
would have any appeal to you or
your clients, may I send you one
or two for examination?

Thank you

Mrs. James E. Gallagher

PHILADELPHIA MUSEUM OF ART

TELEPHONE
FOwLar 3-0300

PARKWAY AT 26TH STREET
PHILADELPHIA 30

February 7, 1952

Mr. Charles Alan
Associate Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

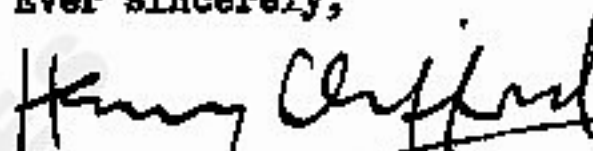
Dear Mr. Alan:

I have your letter in regard to our Shahn
Epoch for your exhibition on March 10th. Our Board of
Governors does not meet until February 25th but I shall
recommend it to them and I'm sure you can count definitely
on having the picture.

We shall ship the picture to reach you by
March 3rd and insure it ourselves.

Best wishes for your Exhibition,

Ever sincerely,



HENRY CLIFFORD
Curator of Paintings

MG

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

February 1, 1952

Mr. Donald Bess, Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Don:

I certainly expected to see you among the visiting firemen for the College Art Association and/or for UNESCO. I am sorry that you did not come East for this as it is always a great pleasure to see you.

At the moment we have only one Shahn available from the gallery, but Ben is saving up for a one man exhibition to be held here in March, and by May, when the pictures should be shipped, we hope to have about a half dozen available for you. Since the exhibition is to be held in the summer, I imagine that a good many private collectors and other museums will be glad to cooperate. I shall send you a list of prospective lenders later. In any event you may count on having this show for the month of June. If you like I will send you a list of the "musts" so that you can get started on the requests sufficiently ahead. Let me know your wishes in the matter.

Meanwhile, my best wishes to you and Esther.

Sincerely yours

EGH:la

any new artists any suggestions or criticisms you might have would be very welcome.

I am enclosing a stamped, self-addressed envelope for your reply and the return of the photographs.

Thank you for your attention.

Very truly yours,
Carolyn Soloff

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Mr. Daniel Catton Rich

March 6, 1955

of his work in the gallery, as well as a fairly good record of his paintings distributed.

What do you think? I am very eager to have your reaction. A show of this kind is really almost a necessity, and I do want to make some plans, and knowing how Steiglitz felt about you and knowing my personal preference as well, I have set my heart for having the show under your auspices. Would you write at your convenience and let me know your ideas in this connection.

Sincerely yours

RGH:la
P.S.

You will gather from the forthcoming catalogue that we are having a Ben Shahn exhibition opening here on March 11th. His newest painting has just arrived, and I am so excited about it that I am very eager to have you see it before it makes its public appearance. Therefore, I am sending you immediately a color slide which speaks for itself. The slide is 10x14 and the price is \$35.00.

Whether or not you are interested in this slide, I am sending it to you in the hope that it will give you some idea of the quality of Shahn's work. It is a very good example of his style, and I think you will find it very interesting. I am sure you will be able to see it at the gallery when it is on display.

You may recall your suggestion of a large retrospective at the Art Institute of Chicago. I think it would be a most fitting tribute to Shahn's work, and I would be very glad to see it. I am sure it would be a great success.

We have recently removed from storage an additional group of his major paintings and now have a superb cross section of his work.

February 11, 1952

Dear Sir:

I am answering your ad in the New York Times, for the handyman - porter job.

I am a carpenters helper by trade and have at least six years practical experience. For the past few years I have been working for Wakefield Wood Cabinet Masters at 1719 Menard Ave., in the Bronx.

I also do painting, plastering

4 March 1932

Miss Jane Fishlock, Pictures Editor
Publications Branch
United States Department of State
1476-80 Broadway
New York, N. Y.

Dear Miss Fishlock:

Permission is herewith granted for the reproduction of the painting
BOUQUET AND STOVE by Yasuo Kuniyoshi, only for the purpose outlined
in your letter of March 3, 1932.

Sincerely yours,

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.



Colonial Williamsburg

Restored by John D. Rockefeller, Jr.

Williamsburg, Virginia

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February 29, 1952

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I wonder how you are coming along with your collection of new data for the Folk Art Catalogue of Colonial Williamsburg? We will be happy to receive it whenever you can conveniently send it.

On re-reading my correspondence with you, I wondered whether I had made it completely clear that inasmuch as the Folk Art Catalogue is a labor of love with us, in which there is no inherent profit — except the spiritual satisfaction of contributing to Americans' knowledge of their native art, thanks to the late Mrs. Rockefeller and to you — we are unable to pay for any material for the catalogue.

When I next get to New York, I hope I have the pleasure of meeting you and visiting your gallery.

Most sincerely,

Parke Rouse, Jr.

Parke Rouse, Jr.



JAMES W. WILSON
PRESIDENT & MANAGING DIRECTOR



SAN JUAN, PUERTO RICO

CABLE ADDRESS
"CONDADO"
[1952]

March 20th

My dear Mrs. Harpert -

I was so sorry not to see Mrs. Lee mentioned in the list spread on your Gallery - and artists. I presume he eschewed the publicity. But it would have done him so much good.

There can be a man among your artists who has worked harder nor denied himself more - for his conviction - I have seen him for so many years in his "Mozartian" utter nursing his art -

An excellent article, by the way - which leads me to wish

More power to you -

Betty Driscoll

from
Bresford, Ct.

rior to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. D. B. Defendbacher

February 25, 1935

the Weiners. He told Charles that he had no such intentions as he was contributing his service and refuse to accept commissions from any of the galleries. So much for that.

If you have any suggestions I should welcome them of course. When are you and Ann coming up again?

My very best regards to you both.

Sincerely yours

I showed them a good many paintings after they had spent some time in the main gallery where a one man show of Georgia O'Keeffe's work is on view. They appeared greatly impressed with the exhibition and spoke of two pictures in particular with enthusiasm. They also explained their situation, and I agreed that it would be just as well that they wait for final decisions on any work of art until they actually moved into the house. Since I cannot force mine, I do not know how far I got. It is difficult in view of the fact that every picture has to be selected for a specific spot in relation to the space and color scheme, as well as the use of the room. Because I have no idea whatsoever what the interior or exterior looks like, I could not very well insist on a specific picture for a specific spot. On the other hand everyone seems to be agreed that the Stuart Davis is unquestionably the ideal picture for the spot they all had in mind. Why don't we stick to that number of the time being. I promised to stick to it again when the interior is complete. They were very excited about some of the pictures, but that too I suppose should wait.

Incidentally, Charles spoke very sensibly to the young man, and whether he wish to be considered agent and receive commissions on any of the purchases made by

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

WITTE MEMORIAL MUSEUM

BRACKENRIDGE PARK, SAN ANTONIO 9, TEXAS

TEL. T-2247 CMT-2040

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February 20, 1952

Miss Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Word has just been received from Corpus Christi that Kuniyoshi's painting "Your Fate in My Hand" has been retraced to them from the Cleveland Museum. Naturally Mrs. Thompson was very much surprised as she had the painting sent to the Cleveland Institute because you requested it and naturally supposed that your instructions would have been to Cleveland to return it to your gallery at the close of the exhibition there. The box was sent prepaid by the Cleveland Museum. It will be returned to you collect.

Mrs. Lee was a little unhappy about any of the paintings being withdrawn because her understanding was that they were to remain on circuit through the first week in February, with the exception of the Morris, "Barn Door".

Mitchell Siporin's "Aging Actress" was shipped by Corpus Christi to Boris Mirski Gallery in Boston at the same time. I hope the Boston has been instructed about the return of the painting.

We are so sorry that this unnecessary expense was incurred, but it cannot be helped now.

Sincerely yours,

Greener Underdick
Greener Underdick
Curator of Art

cc: Mrs. Amy Freeman Lee

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET
SANTA BARBARA, CALIFORNIA
TELEPHONE 7878

DONALD BEAR
DIRECTOR

MARY OLDFIELD STEELE
ASSISTANT TO THE DIRECTOR

February 11, 1952

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

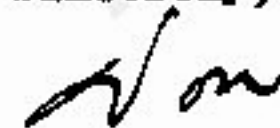
Dear Edith:

I am most glad to have your letter of February 9th, and will certainly welcome any suggestions you may have concerning the selection of work to represent Ben Shahn in our June exhibition. We shall wait to hear from you accordingly.

Since writing you last, I have a third exhibition point for the show. After finishing at the Legion around the early part of August, the exhibit is invited to the Los Angeles County Museum for the remainder of August, which means that it will close there sometime in the early part of September. Are you willing that the exhibition also go to San Diego, because I rather think that Tom Robertson of the Fine Arts Gallery would like to have it. This, of course, would keep it out another month. Kindly let me know. Thanks again for writing, and we will await your suggestions on the Shahn list.

With all best wishes,

Sincerely,



Donald Bear, Director

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Mr. Nathan Cummings

February 9, 1938

that through gradual acquaintance with the painters and the sculptors, you may decide that Americans should share the walls in your home with their French and German contemporaries.

It will

From time to time I have observed you at the Parisian art galleries purchasing paintings by European artists.

It is not that I am against the acquisition of art, but I am against the acquisition of art by the few who are able to do so. I am against the acquisition of art by the few who are able to do so.

In about twenty-five years ago, there was a good deal of talk in connection with the acquisition of art by the few who are able to do so. I am against the acquisition of art by the few who are able to do so.

It will be a great pleasure to meet you, do come. The exhibition of the works of the artists of the 19th century is now on display. I am against the acquisition of art by the few who are able to do so.

Mr. Nathan Cummings

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1440 Bingle Rd.
Houston 24, Texas

March 22, 1952

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st. Street
New York 22, N.Y.

Dear Mrs. Halpert :

I was indeed pleased to see LIFE finally come through with the story on The Downtown Gallery. The coverage was well received here in Houston, as far as I can determine, despite the fact that the railway strike delayed delivery of the magazine by three or four days.

It was certainly to our advantage that the older established group was included in the story. It varified your position as an established and respected promoter of contemporary American art, and challanged the New-comers to life up to your expectations.

"Stick-Figure Ballet" has been sold to Mr. Kyle Morrow of Houston. In your letter of February 12th you mention sending a check on account, together with a receipt for my recent shipment of paintings. This is to suggest that you deduct the amount of your commission on the above mentioned picture (which I sold for \$110.00) from the amount due me on account. If, for any reason, this proceedure is not agreeable to you --- let me know and I will send a check for the amount due you on this sale.

Your approval of the recent development in my work is most gratifying.

Sincerely yours,

Robert Preusser
Robert Preusser

Enc.: Copy of letter sent to the Editors of LIFE magazine.

shows. One in November 1951 at Raymond & Raymond galleries in Beverly Hills which received rave notices and one in January 1952 at Raymond & Raymond in San Francisco which was most favorably reviewed by Mr. Alfred Frankenstein of the San Francisco Chronicle. I am enclosing a clipping of it and several other notices. She was also in two annuals at the San Francisco Museum of Art.

While in New York Esther Hamerman had had several possibilities of being represented by galleries but had preferred to wait and paint for some time more before having a one-man show. I remember Max Weber seeing her early paintings and being extravagantly enthusiastic about them and now Henry Hoerner was so overwhelmed and excited by them that he urged me to write to you. I mention this because in my experience artists don't easily get carried away by another artist's work and it seems to have real meaning when they do. I am sending some of her paintings to New York and if you are interested I could arrange for you to see them. Not being an art critic I find it difficult to adequately describe her paintings and of course they must be seen and not written about. I expect them to be in New York within the next month or two and would appreciate a reply from you as to whether you are interested in seeing them and subsequently taking her on in your gallery. Hoping to hear from you soon

I remain yours sincerely

Helen Breger
1012 Chenery St.
San Francisco, Calif.

740 PARK AVENUE
NEW YORK 21, NEW YORK

March 21, 1952.

Dear Mrs. Halpert:

These few flowers I send you to make your room more cheerful when you arrive. I hate to think of you being up there alone and although you said you did not want to have anyone with you I want you to know that should you need me I can come at any time. My private phone number is RH 4-7667 and it rings right next to my bed at night so don't hesitate to call me.

You have been so kind to me that words fail me when I try to express my gratitude. From your interest in my Folk Art, helping me catalog it and finally assisting me to secure hats for my Hat and Fragrance Shop and selecting the color for my dress -- WHAT NEXT! I can only say I appreciate it from the bottom of my heart.

I hope your operation will be slight and your recovery very quick.

Very affectionately yours,

Helene Weib.

March 10, 1952

Miss Grace M. Mayer
Museum of the City of New York
Fifth Avenue at 103 Street
New York 29, N. Y.

Dear Miss Mayer:

The large figure of "Babe Ruth" was shown at The Downtown Gallery in 1934 and as you no doubt discovered in the clippings at the New York Public Library, was received with great enthusiasm. However, we are no longer agents for Reuben Nakian and I do not know where the sculpture can be located, but I am sure that if you communicate with the artist directly he can tell you as I am sure it is still in his possession.

We have a small bronze by William Zorach of a baseball player which I think would fit into this show excellently, and I shall be glad to give you additional information if you want to add this figure to your exhibition. Also, if I think of any other artists who have treated this subject I shall communicate with you.

Sincerely yours

EGH:la



THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

February 18, 1952

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

As I have further thought over the possibility of a Levine exhibition, I have felt more and more strongly that we should arrange such a show in the near future. What I have in mind is an exhibition in the forefront of the autumn season so that we will have maximum leeway for circulating it during the coming winter. I believe, in spite of your suggestion, that the interest in Levine and above all our mutual interest in showing in the Far West, will require a circuit of a year's duration. In general, I believe that this exhibition should follow fairly closely in the successful pattern established with the Zerbe show.

You recall of course that when we were speaking of the project in New York in the most tentative fashion, I told you of some of our difficulties encountered when we offered one-man shows, and for this reason among others, I was suggesting that we might bring a sculptor into the picture. I am less certain about this at the present moment as I weigh the advantages and disadvantages. I do not doubt that we can persuade as many museums to cooperate as the length of the show will allow, and I am therefore rather in favor of the one-man show.

In the normal course, I would have waited for Jim Plaut's return before reraising the subject with you, but the early autumn slot is the only opening that we have for the whole 1952-53 season, and if we are going ahead, it behooves us to get out letters at the earliest possible date. Knowing that Jim Plaut feels as strongly and warmly as I do about Jack Levine's painting, I am therefore going ahead. A letter therefore goes forward to Jack Levine under separate cover through your address, and I hope I may hear from both of you shortly.

With all best wishes,

Sordially,


Frederick S. Wight
Associate Director

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to exhibit art to face with the cost of the picture or
adjustment.

March 6, 1952
The following information regarding sales transactions

to purchase art and to purchase art for a collection or
to purchase art for a collection or to purchase art for a collection or
to purchase art for a collection or to purchase art for a collection or

Mr. Stephen Stone
941 Center Street
Newton Center 59, Massachusetts 199

Dear Mr. Stone:

An old fashioned gal with new methods has difficulties.
Evidently several records on which I dictated a series
of letters went bad, and the previous notes I dictated
about the tax were in those records. Thus, I am sending
you a fresh outline of the same thing.

I am also enclosing something drawn up for me in Washing-
ton about 1942, when I started on this tax idea, and was
responsible for The Miller Collection, and several others
who used the idea most effectively. The actual rates have
changed and I am sure you will know all about that.

This will be divided into two categories; that for an
individual, and for a business corporation. An individual
may apply any part of his 15% deduction to the following:

1. He may either buy a work of art and present
it to an institution immediately, or he may
present the money through the institution for
the purchase of a specific work of art. In
both instances the entire purchase price con-
stitutes a deduction. In turn, the institution
may lend the work of art to the donor for a
number of years or for an entire lifetime,
and the object automatically reverts to the
institution. In this case, deduction is
immediate, and also eliminates that sum from
the inheritance tax.
2. An individual may purchase a work of art and
live with it for a year or two. At the end
of that period he may present this work of
art to an institution and obtain an allowance
of a considerably higher figure. Since the
work of practically every American artist
of reputation enhances at a pretty rapid pace
nowadays, the two dealers asked to make the
appraisal, can without exception give an
increased valuation, making the tax deduct-

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make an appointment to visit you;
sometime which would not inconvenience
you. I realize fully how busy one gets
in this city and how one must carefully
guard what free moments there are, and
keep the tiring public away. If how-
ever it would be possible to arrange a
meeting I should ~~be~~ more than appreciate
it. I should like nothing more than to
ask your advice, and show you a few
photographs.

Thank you for your patience up til
here. yours most sincerely



Lee Burnham
162 East 93 St.
New York City.

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET
SANTA BARBARA, CALIFORNIA
TELEPHONE 7878

DONALD BEAR
DIRECTOR

February 4, 1952

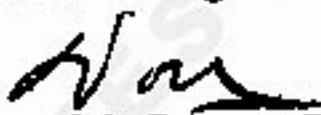
MARY OLDFIELD STEELE
ASSISTANT TO THE DIRECTOR

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thank you so very much for your letter of February 1st. I am very happy to have your response concerning the exhibition, and your help regarding the Ben Shahn group of 12 pictures. As you may recall from my former letter, we will need to get 10, as there is one in Mr. Ludington's collection, and one in the Legion of Honor, which will be available to us. I am enclosing the list that Mr. Shahn sent us, and quoting it directly. I leave it to you to make other suggestions and to fill out the proper names of the museums or the particular collection in the various cities where Mr. Shahn has not named the collection itself. I have checked those names where the museum is not given. I wanted you to see his list before I settled down and wrote any letters requesting loans. I think that's all for the moment, and I will be very glad to hear from you at your earliest convenience. It may be that I will be seeing you in April, as I am trying desperately hard to get East at that time. In any event, I must get started on this business of getting the loans for the exhibition as soon as possible.

With all good wishes,


Donald Bear, Director

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March 28 1952

D. Merinoff

Spring 77481.

6. Baruch Place
N.Y.C.

Ans 4/16/52 ^{MC}

Dear Mrs Halpert.

I read in "Life" magazine an article about your interest in painting.

I am an emigrant, born in Russia; in this country I have been for 5 years.

I will be very glad if I may ask you to permit me to show you some of my painting.

Certainly it would be a great pleasure if it were possible to show you my painting in my studio if I may use that word, which is on 5th floor, Baruch Pl. N6 - near Grand Street and East River side.

I hope that my painting is better than my English, that I apologize.

Sincerely yours

D. Merinoff

March 14, 1962

Mr. Nelson Rockefeller
810 Fifth Avenue
New York, N. Y.

Dear Mr. Rockefeller:

We are grateful to you indeed for lending your Knipschild painting for the Baltimore Museum exhibition. The March 14th issue of LIFE Magazine has a reproduction of this painting, and although we called the attention of one of the editors to the effect that the photostat had the picture upside down, it appears in that position in the final form. No doubt it was too late to make the correction. However, that is the advantage of collecting non-objective or abstract art, and I don't suppose that in the long run it matters, but I do want to tell you how sorry we are that this happened.

We are very proud of our Ground Floor Room, and that it is proving so great a success. We certainly appreciate your quick response to the idea. Incidentally, we have just received a new group of Knipschild paintings, as well as additional examples by all the other artists in the group. Two of each are now being shown.

I do hope you will come very shortly as the Shahn exhibition is on simultaneously, and as Rene d'Harnoncourt may tell you, it is quite an experience.

My best regards.

Sincerely yours

EGHla

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UNITED STATES
DEPARTMENT OF STATE
176-80 Broadway
NEW YORK, NEW YORK

In Reply Refer To: IPS

March 3, 1952

Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

We are in the process of assembling reproductions of representative paintings by outstanding American artists to be published in a booklet for distribution abroad as part of the United States Government's overseas information program.

One of the paintings being considered for publication is Kuniyoshi's "Bouquet and Stove".

It is our understanding that you are the owner of this work of art and we therefore write respectfully to request permission to reproduce this painting in color if we wish to do so. Four color printing plates are available and as soon as your approval is received, we will proceed to request permission to have electrotypes made from them.

A self-addressed envelope is enclosed for your convenience in replying. May we hear from you soon?

Sincerely yours,

Jane Fishlock
Jane Fishlock, Picture Editor
Publications Branch

rior to publishing information regarding sales transactions, esearchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

February 26, 1962

Mrs. William L. Wright
329 Maple Avenue
Falls Church, Virginia

Dear Mrs. Wright:

I too hardly know how to begin. Your letter rather stunned me and I don't know exactly what to say.

Of course we do not want you to have a picture that is going to make you unhappy, but it all seems a little strange to me. Furthermore, it was rather unfortunate that your decision originally was so definite, since this painting was about the most admired one in the entire exhibition and would have been sold to any one of thirty or forty people if it had been available. It is clumsy for us to offer within a considerable time, a picture that had been marked sold previously. I am writing all this to you very frankly, as I think you should understand the situation completely.

On the other hand, as I said before, we do not want to urge a picture you definitely do not want. Thus, we have credited your account and when you are next in New York you may select another picture by Marin in any price range -- not necessarily up to \$2000 -- and we will apply the \$400 to that. We have already made the initial payment to Mr. Marin, but he won't mind if this is applied to another picture at some future time.

I hope that this is satisfactory. My very best wishes.

Sincerely yours

EGH:la

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GARLAND ELLIS COMPANY
CONTINENTAL LIFE BUILDING
FORT WORTH, TEXAS

March 18th 1952

Down Town Gallery
New York City

Gentlemen: I have just read with interest
"Life" this week with the story of the young
painters.

It is possible to get a list and descriptions
in some way of some of their work. I am
particularly interested in the work of Oscar and
Clara. Possibly the ones by them in the article
are for sale.

Your answer will be greatly appreciated.

Very truly yours

Garland Ellis
REPRESENTING A COMPANY OF
1846
THE American Insurance Group
Newark, New Jersey

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WESTERN UNION

W. F. MARSHALL, PRESIDENT

1201

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NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

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DA030

2 MAR 19 45

D-LLE20 ML PD-DALLAS TEX 17

EDITH MALPERT. CARE DOWNTOWN GALLERY

32 EAST 51ST ST NYK

CONGRATULATIONS ON STORY IN LIFE MAGAZINE AND YOUR CONTINUING
ALERTNESS OF THE POSSIBILITIES OF THE AMERICAN ART PAST
PRESENT AND FUTURE. BEST REGARDS

JERRY BYWATERS...

Dallas Museum of
Fine Arts

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Mr. Harry Baum

-2-

March 21, 1952

also give Edith a note for \$27,000 and a note for \$50,000 making up the balance of the price. Immediately at the closing DG would sell to Edith the inventory, for which she would deliver Alan's \$27,000 note in full payment. Alan would thus end up owing DG \$27,000 and owing Edith on her remaining notes \$50,000. When the notes are fully paid, he will have paid to Edith \$125,000, instead of the \$100,000 previously discussed, but he will indirectly own through his stock the \$25,000 excess of current assets over current liabilities in DG. Of course, Edith will have to give a guarantee to Alan that DG has no greater liabilities than those set forth in the balance sheet. Edith would hold all of the stock of DG as collateral for her \$50,000 notes. Under this arrangement she has the advantage of having Alan's personal obligation on the notes, and not merely the obligation of a corporation purchasing the assets.

Edith thought that the foregoing may possibly be worked out and she is taking it up with Alan. I do not think there is any sense in trying to work out the arrangement as an installment sale. This would require that Edith receive only 30% or \$45,600 in 1952. She would probably be required by the government to count as part of this \$45,600 the \$27,000 inventory for which she gives the purchaser's note. It could be technically argued that this is not part of the initial payment in 1952, because the regulations say an amount paid by a third party for the purchaser's note is not so viewed. However, I think this would not be permitted by the government, since the purchaser's corporation made the payment through delivery of the inventory immediately at the closing (see analogy in 1 T.C. 198).

Hence, to keep the initial payment at 30%, it would be necessary to have a cash payment of only \$18,600 at the closing, with an additional \$55,400 paid in January 1953. I do not think that is wise from a business viewpoint. I think that the importance to Edith of getting as much cash as possible at the closing, from a business viewpoint, far outweighs the advantage of trying to report this on an installment basis with only \$18,600 cash at the closing. If Edith got \$75,000 at the closing, as discussed above, she would have a net of about \$38,000, since her total tax computed on the entire sale is about \$37,000. If she got only \$18,600 cash at the closing, this would involve a tax of about \$11,600, which would leave her a net of only \$7,000 at that point. True, if she reported on the installment basis and received the balance of the \$100,000 in January 1953, she would have more net at that point than on the basis of receiving \$75,000 at the closing, but the differential is only about \$12,000, and that does not represent a

March 8, 1962

Mr. Thomas B. Robertson
Acting Director
The Fine Arts Gallery of San Diego
P. O. Box 2107
San Diego, California

Dear Mr. Robertson:

Thank you for your letter. I am glad that the show created so much interest in San Diego. This seems to be true with American exhibitions throughout the country. That is why I made the suggestion at the Woodstock Conference that there should be some ruling to the effect that ten percent of each Museum's unrestricted purchase fund be assigned to the purchase of American art. Of course this is being done generally now, and is way beyond the figure that I mentioned but there are still some of the old time museums that make a practice of putting all their funds into one or two very expensive items and have no "petty cash" for American art.

Excuse me for being facetious but I am sure that you can understand how the people in the American field feel about the situation created by many trustees throughout the country.

Indeed you may keep the Harnett a little longer as we have no desire to distribute the few remaining pictures in a great hurry. From your point of view I might say that it would be a great mistake to let this painting go by even if it means delayed payment to us, (which is entirely satisfactory).

I don't have to tell you how difficult it is to obtain an example by Harnett at this stage and certainly a fine one like the Still Life we sent you. Take your time and think about it.

Meanwhile, do get a few "Friends of American Art" to break the western tradition.

Sincerely yours

EGHla

LOUIS POMERANTZ

CONSERVATION of PAINTINGS

27 West 15th Street,
New York 11, N.Y.

March 23, 1952

Dear Charles - here is the information on Dove's paintings.
As I understand it - no work is to be done regarding in-painting
of natural crackelures, regardless of their extent. Only accidental
scratches, etc., are to be in-painted.

TITLE	SURFACE- COATED	SCRATCHES, etc., IN-PAINTED	OTHER WORK	TOTAL COST
The Bessie of N.Y.	\$ 3.50	\$		\$ 3.50
Moon	3.50		this is under glass, but should be coated for protection from mold growth	3.50
—Naples Yellow Morning	2.50	6.00		8.50
—Below the Flood Gates	2.50		mold growth removed \$ 15.00	17.50
Rectangles	2.50	4.00		6.50
—Painting in Tempera	2.50	10.00	<i>taken by LP 4/17/52</i>	12.50
✓Alfir's Delight	2.50	30.00		32.50
Sunset	2.50			2.50
Dawn II			only to be keyed- out and re-set in frame. Gallery can do this	
Dawn III	2.50	3.00		5.50
—Indian Summer	2.50	6.00	<i>taken by LP 4/17/52</i>	8.50
✓Morning Green	2.50	15.00		17.50
TOTAL COST:				\$ 118.50

113.00

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

New York
Feb. 10, 1952

Dear Sir:

I am a thoroughly experienced
handyman and porter.

Exports and Domestic shipments by boat
or rail, by the most practical and
economical routes. Familiar with the
five boroughs and suburban territories.
Supervise and capable to take full
charge. Able to instruct packing. A
good worker and an accurate checker.
I am a married man, in good physical
and mental health. Have A.I. References.
Speed and Service at all time.

I trust you will give my apply
your worthy consideration.

Thanking you in advance for the same.
Salary \$65.00 per wk.
@ 5 1/2 days.

P. S. Handy with tools,
packing, crating, coopersing.

Yours truly,
John H. Jelonek

248 E. 50th St.

Apt. 10. M.C. 22

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purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

WALKER ART CENTER

12 February 1952

Miss Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

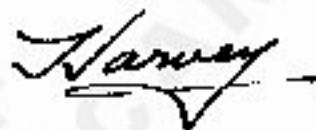
Thank you very much for your detailed letter and the enclosed Kiplinger letter dealing with tax exemption on gifts. This will be extremely valuable to me.

I am writing to Bart Hayes for further information on his experiences.

It was very good to see you and I hope next time I come to New York, you will let me buy the dinner and drinks.

With best wishes,

Sincerely yours,



H. Harvard Arnason
Director

HHA:mb

1710 LYNDAL AVENUE SOUTH • MINNEAPOLIS 5 • MINNESOTA

February 8, 1952

Mrs. Cyrus McCormick
10 Grace Square
New York, N. Y.

Dear Mrs. McCormick:

Under separate cover we sent you a statement representing the balance due on your account.

I am very embarrassed about writing to you in connection with this matter, but since your associations with artists have been very close, you will understand my position. In several instances I have advanced the money to the artists, but I am being badgered for the balance constantly. Of course I am not disturbed about the Marin as his show was a fabulous success and also his continuous sales make it easy for him to wait a much longer time. If you could merely clear up the others, even in two or three installments, I should be most grateful.

Do try to get in before the Jack Levine show ends. It too is sensational.

I look forward to the pleasure of seeing you very soon.

Sincerely yours

EGHla

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WASHINGTON UNIVERSITY



SAINT LOUIS (S), MO.

DEPARTMENT OF
ART AND ARCHAEOLOGY

March 7, 1952

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
the Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am delighted to be able to tell you that our Central Administration has approved the purchase of "Sand and Sea" by Dove and "Max #2" by Davis. I am sending your revised invoice through for payment at once.

We are very happy to add these two splendid paintings to our collection.

With best regards,

Sincerely yours,

Frederick Hartt
Frederick Hartt, Secretary
Art Collections Committee

FH:msp

11 March 1932

Mr. Earl C. Seigfried, Dean
College of Fine Arts
Ohio University
Athens, Ohio

Dear Mr. Seigfried:

Of course I apologize for not answering your letter of February 16 more promptly. But I had hoped to have something definite to tell you. You must understand that the requests for exhibition-paintings is tremendous - far greater than the artists' output. This is especially true of certain of the most popular artists who have painted only a very few very large pictures during the past few years.

I had sincerely hoped to juggle things so that we could send you an important new canvas. And I delayed writing in that hope. Now, if you can not get the Detroit painting, then I would suggest THE HEADLESS HORSE WHO WANTS TO JUMP owned by the Cranbrook Academy at Bloomfield Hills, Michigan - one of the paintings owned by the University of Nebraska. There is, too, MOTHER AND DAUGHTER, owned by the Carnegie Institute.

What I did not like was your implication that I was not being honest with you. I am very familiar with Kuniyoshi's stock. The paintings in his studio date from the 1920's. Just about every painting dated later than 1930 is at this gallery. Had we not wished to cooperate with you I could simply have written you a curt note saying that we were unable to send a painting. But such was not our intention; we wanted very much to find something for you. And I am sorry we could not.

Sincerely yours,

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February 28, 1958

Mr. Donald Bear

P. S. Please note that there are more than ten pictures listed. There is always a possibility that one or two may not be available.

Dear Don:

Ben Shahn and I finally met long enough to go over the life of photography and make a corrected selection which we think will suit the purposes much more thoroughly. A revised list is now attached, together with the names of owners and such other data as data. As I have urged both Mr. Robertson and Mr. Price to go twentieth century in their plans, this may be a good healthy start. However, frankly I would prefer to have the show in Los Angeles held at the Frank Perls Gallery, rather than at the Los Angeles County Museum, which, from where we are sitting, seems to be a pretty good institution if I may say so. I am sure that Perls will take over whatever expense is involved as he is very eager to have the show, and will really get some results for the artist from the point of view of making some sales. It is discouraging, as you know, to the artist to have pictures serve purely for educational purposes in spite of the fact that it adds a great prestige to his reputation to be shown under the auspices of Donald Bear and the Santa Barbara Museum. I am sure that you understand what I am getting at. On the other hand, whatever you decide will be OK with me. I understand now that San Diego will have the show during September and that we can expect the pictures some time before the 15th of October. I am referring to those that are for sale.

I think it is a fine idea for you to come here in April. Do let me know ahead so that we can have some entertaining plans. It is always so swell to see you.

My best to you and Father.

Sincerely yours

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Mr. Laurence Rockefeller

6. Mr. Vlasov felt that the catalogue should not be elaborate, and should be limited to no more than ten reproductions, and no less than six.
7. Wildenstein will make no charge whatsoever for the space, personnel and advertising. The latter will include the regular one inch space in the newspapers -- the Sunday New York Times, Herald Tribune, and the Compass, as well as a full page ad in The Art News, a quarter of a page each in The Art Digest and Pictures on Exhibit.
8. The only expense involved for the artist or his sponsors will be the publishing of the catalogue (the price of which is optional based on the simplicity or otherwise); a 10% commission on all pictures sold, refreshments for the opening night; and the invitations -- which includes the printing, addressing, mailing and postage.
9. Wildenstein will have the English and American flags on its building. It would be nice to have a reception committee comprising officials of both governments. This too is optional, and will be left entirely to your discretion. No doubt you will have a large mailing list to supplement the regular Wildenstein list.

I think this is about all of the immediate details, but I think it would be advisable if we all had a meeting at your earliest convenience to discuss the above, as well as any other suggestions you and Mrs. Olds may have. It will also be necessary for Mrs. Olds to follow through on special publicity in National Magazines, which may not pick up the story unless personal contacts are used. Do let me know what your ideas are on the subject.

I hope that you and Mrs. Rockefeller had a wonderful vacation, and that I shall have the pleasure of seeing you soon.

Sincerely yours

Copy to Mrs. Olds

Mrs. Edith E. Halpert *Pl note to
and OP (all)* Mar. 27-52

Dear Madam:

We offer a fine old Germ. German
music book, has front page ill. in Fraktur
printing, dated 1801 in first com. Books
Co. Pa. a fine one - price \$75.00

also have only the folding Germ. Valentines
boulds to square, large size when open, in
some designs, good com. price \$20.00

The Germ. Music books all my dear now -
had a nice coll. some years ago. This
is a fine one.

we have here "Martyr Siegel"
Ephrata cloister printed
1748 has Engraved plate in
front, scarce with plate - price \$40.00

Respect
E. M. Heffner

C. M. HEFFNER
235 W. GREENWICH ST.
READING, PA.

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

ANDREW C. RITCHIE, DIRECTOR
DEPARTMENT OF PAINTING AND SCULPTURE

February 19, 1962

Dear Edith:

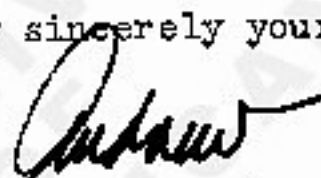
On behalf of the Museum of Modern Art of Sao Paulo, the Museum of Modern Art in New York and the members of the Selection Committee for the United States Section, I would like to thank you for your generosity in lending the nine works of art for so long a period of time, so that they could be included in the First Biennial Exhibition of the Sao Paulo Museum.

We were very happy about the wide scope of the American representation in this great international exhibition. You probably already know that it received considerable favorable comment in the presses of several European and Latin American countries.

The works have been returned to this country. In accordance with your instructions the eight paintings have been returned to your gallery and the sculpture delivered to the Berkeley Express Company. I enclose Museum receipts for them which I would appreciate having you sign and return, in the enclosed envelope.

With all best wishes, and again many thanks for your generosity.

Very sincerely yours,


Andrew C. Ritchie, Chairman, Selection Committee
United States Section, Biennial International
Exhibition
Sao Paulo Museum of Modern Art, Brazil

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

ACR:ab

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February 16, 1932

Mr. Edward P. Price
7264 Fountain Avenue
Hollywood 46, California

Dear Mr. Price:

Thank you for your letter.

Since the price is entirely out of our territory, I am returning the photograph to you and recording the picture in my book. If you can spare an extra print I would be most grateful, as we are trying to maintain a complete file of all the Harnetts extant.

Sincerely yours

EGH1a

(over John)
RK

1879

T. Harnett
Paper
Paper
Model

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

March 10, 1962

Miss Florence Dibbell Bartlett
70 East Cedar Street
Chicago, Illinois

Dear Miss Bartlett:

Thank you for your letter and for for the folder which you were good enough to send me.

I was very fascinated with the contents and particularly so with the design of the museum, which promises to be, both in appearance and content, one of the most interesting institutions in the United States -- and a much needed one.

It will give me great pleasure to cooperate with you in this venture, and within the next week I shall send you a portfolio of photographs including both paintings and sculpture which should contribute in some degree to your overall idea.

Evidently some one at The Art Institute misinformed you about the bride box which once belonged to Tony Sarg. This did not come from The Downtown Gallery as we concentrate only on paintings and on sculpture rather than objects. But, in reply to your further query, we not only give special prices to museums, but in the case of the Museum of International Folk Art, I shall make it very special as I feel strongly that an outstanding collection should represent the United States.

Sincerely yours

EGHla

march 29th 1952

Mr. Edith Wolfart

I read your article
in the March, 1952 Life Magazine,
concerning painting prodigies.

I have a young artist in mind
that might interest you. He
studied in New York three years
and one year in Paris. He did
very beautiful work before he ever
took a lesson. He is a portrait
painter.

I have one of his oil paintings
in my living room, a life
size portrait, every one that sees
it says it is wonderful. He
the portrait, looks as though
he could speak to you. This
picture was done his first
year in New York.

This young man has a small
studio and is struggling to

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George P. Stone
211- 8th Ave.
Brooklyn¹⁵ N.Y.
Phone # South 8-6543.
until 1 Pm.

SANTA BARBARA MUSEUM OF ART

1150 STATE STREET

SANTA BARBARA, CALIFORNIA

TELEPHONE 7373

DONALD BEAR
DIRECTOR



March 19, 1952

MARY OLDFIELD STEELE
ASSISTANT TO THE DIRECTOR

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

By now you have heard the sad news of Mr. Bear's sudden death last Sunday. It is a very great loss, and we are trying to carry out the projects he had started, as much as possible in the way he would have done.

We are still planning the summer exhibition of the work of Ben Shahn, Karl Knaths and Lee Gatch. I shall follow your suggestions in your letter of March 14, and write to Mr. Ludgin and the Addison Gallery. The Whitney Museum has consented to lend "Passion of Sacco and Vanzetti", and Mr. and Mrs. Hackett will lend "East Twelfth Street." Mr. Soby wrote that his Shahn painting had been promised elsewhere, and will not be available to us.

As yet we have not heard from Mr. and Mrs. Sylvan Lang of San Antonio, or Mr. William Bomar of Fort Worth. If these people say "yes", and Mr. Ludgin and the Addison agree to lend, we will have 11 of the 12 desired paintings. I shall let you know when we hear further, and meanwhile ask for your indulgence and help.

Sincerely yours,

Donarita Walsworth

(Mrs.) Donarita Walsworth
Secretary

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March 28, 1952

Dear Mrs. Halpert,

I have read Life's article on you, your gallery and protégés. It is very inspiring.

The smallest germ of hope has been born in me, as a result of my meeting you via Life. Chances are, many others have felt similar stirrings and will seek your aid and encouragement. If, we who do this seem presumptuous, I, for one, ask your forgiveness.

I am thirty-nine years old. On the strength of a life-long desire to paint, three years art schooling, and a lack of business acumen peculiar to painters, I dare to say: I am an artist!

Mine is the age-old problem of the artist mired in the economic struggle of everyday living. (I had been out of High School twelve years before I managed three years art school tuition - 1944 - 46)

It would mean so much to me to be able to work at my painting on a full-

review 647 .RM

March 15, 1952

Mr. Ted Weiner

5811 El Campo
Fort Worth, Texas

Dear Mr. Weiner:

I have had a rather delayed action in writing you to tell you how much I enjoyed seeing you and your family at the gallery, and I do hope that when you are in New York you will make a habit of dropping in. We shall continue sending you announcements of our various exhibitions so that you may kept advised of the activities and become more and more familiar with the artists.

At the moment, I do want to talk to you about the Stuart Davis painting which all of you seem to like so much, and which Ed Barnes and Dan Defenbacher also mentioned with great enthusiasm. No doubt you have seen the catalogue of the retrospective show given Davis by the Museum of Modern Art. This catalogue indicates how unproductive numerically his career has been, and also indicates how many institutions have acquired his work in addition to the private collectors.

What I want to say is that there are practically no pictures of his available. Recently purchases have been made by the Whitney Museum in New York -- by the Washington University in St. Louis and by the Pennsylvania Academy. Therefore if you are really interested in considering the Davis once again, I would suggest that you have it sent to Fort Worth at this time and make a decision shortly -- that is, if your house is near enough completion so that you judge the painting in its surroundings. We shall be glad to send it on without any obligation on your part. We are eager to help you with your problem and are also eager

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February 7, 1952

Mr. Lloyd Goodrich, Associate Director
The Whitney Museum of American Art
10 West 5th Street
New York, N. Y.

Dear Lloyd:

I hope you do not mind my having selected a great many more names than you asked for. These are all listed on the attached and represents people who are likely to participate. Will you be good enough to destroy the list after these prospects have been addressed.

I sent out the twenty-five personal notes with cards enclosed. My initials appear on the reverse side as I thought it would be better to have the check mailed directly to the Museum, and I shall continue with my efforts in this direction as I think there has never been a better cause. If there is anything that I can do to be of service please do not hesitate to call on me.

Sincerely yours

EGH1a

136 Durslon Ave,
Syracuse, N.Y.,
March 27, 1952.

Dear Mrs. Halpert,

In a recent issue of Life Magazine I read about your interest in artists who were comparatively unknown until you "discovered them." Because of that story I am writing to tell you about my son.

Thomas Hess
in Art News, February 1951,
wrote:

"Robert De Niro, twenty-eight-year old New Yorker who has studied under Hans Hofmann and made his debut at Peggy Guggenheim's Gallery in 1946, returns with a

WALKER ART CENTER

February 16th, 1952

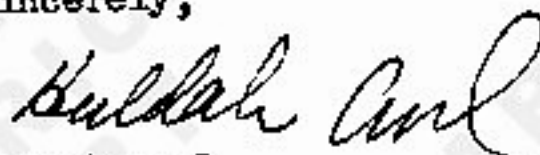
Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

After discussing the matter with Mr. Arnason, I can now give you the exact dates during which we would like to have the Sheeler exhibition: May 18th through June 15th, a period of four weeks. We need to have the paintings arrive here at least a week in advance of May 18th, and we would return them to you immediately after the close of the show. We will plan on having Budworth handle collecting and shipping and we will carry the insurance unless we hear from you to the contrary.

I would much appreciate your confirming these dates at your earliest convenience and also sending us photographs of the pictures you are planning to lend us.

Sincerely,


Huldah Curl,
Assistant Curator

1710 LYNDAL AVE. SOUTH • MINNEAPOLIS 5 • MINNESOTA

YALE UNIVERSITY · SCHOOL OF THE FINE ARTS
DEPARTMENT OF DESIGN
NEW HAVEN · CONNECTICUT

March 24, 1952

Dear Mrs. Halpern:

You may recall having been again kind enough to give up some time several months ago to look at some of my recent work. At that time you mentioned that one of your problems was to find additional space before you were able to make any decisions about taking on any new painters.

Since that time I have shown my work to the Artists' Gallery. They liked the work and are going to show several paintings in their next group exhibition and have further indicated a one man show either this coming fall or winter.

As you know, this is in the nature of making time. Consequently I am writing to you now to inquire if your plans might be definitive enough to want another look.

Sincerely,
Walter Feldman

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Mr. Daniel Gatten Rich

March 5, 1952

Dear Mr. Rich: I am glad to hear that you are well and hope you are enjoying the winter months.

Mr. Daniel Gatten Rich, Director
The Art Institute of Chicago
Chicago 3, Illinois

Dear Mr. Rich: I am glad to hear that you are well and hope you are enjoying the winter months. During your last visit the work of Arthur Dove was discussed at some length, and we were both amused with the fact that it has taken so long a time for the art world at large to discover this very important artist.

Several days ago I was going through a number of old clipping books retained by Dove's son, and came across something which I thought would interest you particularly. Incidentally, while I followed Dove's career for a long time, I did not realize until I saw the clippings that one of Dove's first introductions to a large public was in your town of Chicago -- and what was particularly striking was the fact that this occurred in 1912. You may be amused by the following excerpt from the Chicago Sunday Record Herald in 1912:

"They delineate, in other words, a series of symbols, so to speak, according to Mr. Dove's interpretation of life experienced reduced to a two-dimensional basis of line and color. Certainly they are original....."

Whether or not, however, they are destined to supersede a conventional manner of foreshortening in draftsmanship, is scarcely a question of serious moment. They perhaps have made a place for themselves owing to their very unusualness and individuality, but that place is not the place long held by the geni of representation".

You may recall your suggestion of a large retrospective at The Art Institute of Chicago. 1952 would be a most propitious year under these circumstances, as it would be forty years after Chicago first saw the light of Dove.

We have recently removed from storage an additional group of his major paintings and now have a superb cross section

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